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MR. & MRS. UNTRUE

I KNOW I'M IN LOVE

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RAINY DAYS & MONDAYS

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NATHAN JONES

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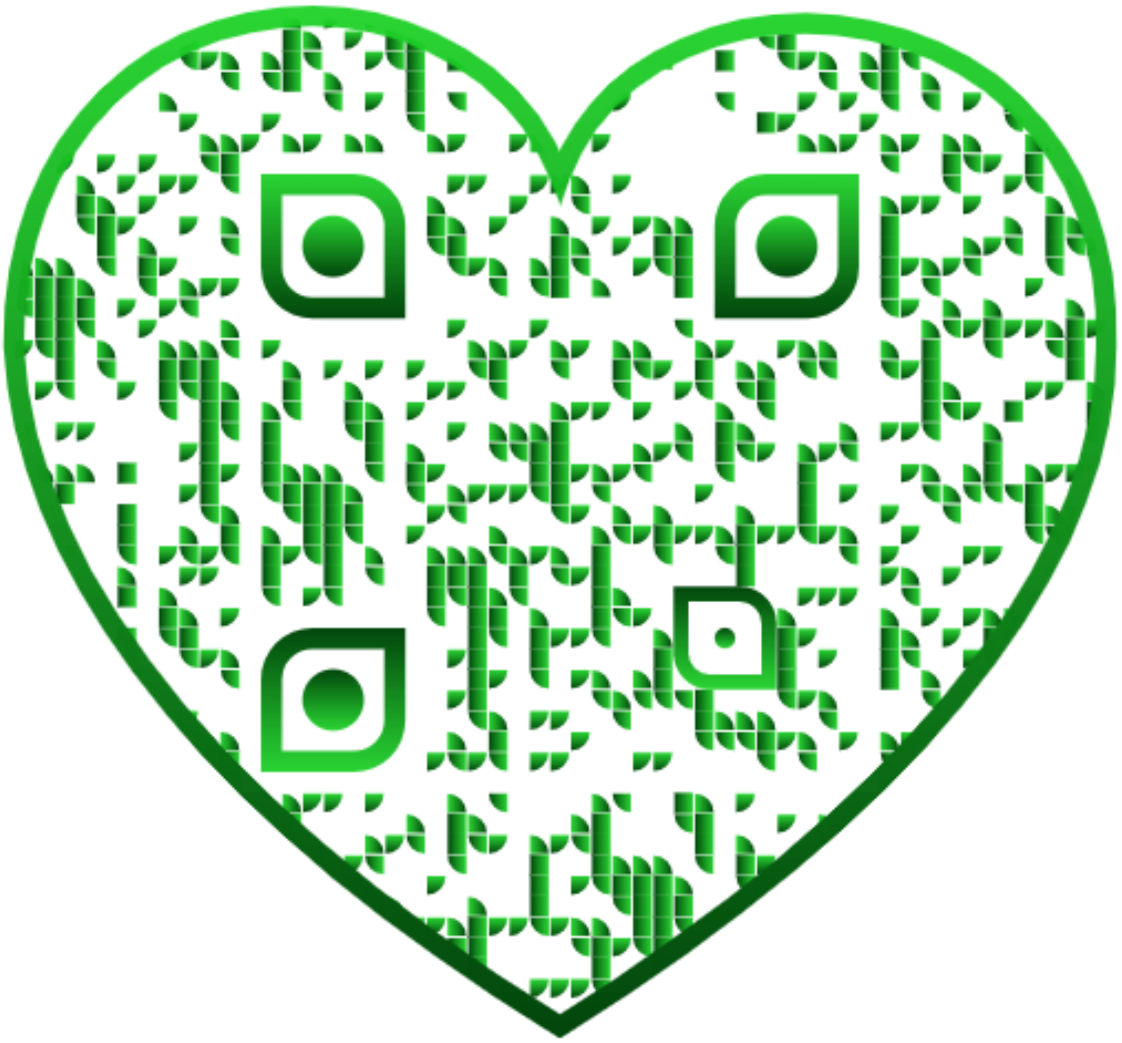
YOU'RE MY MAN



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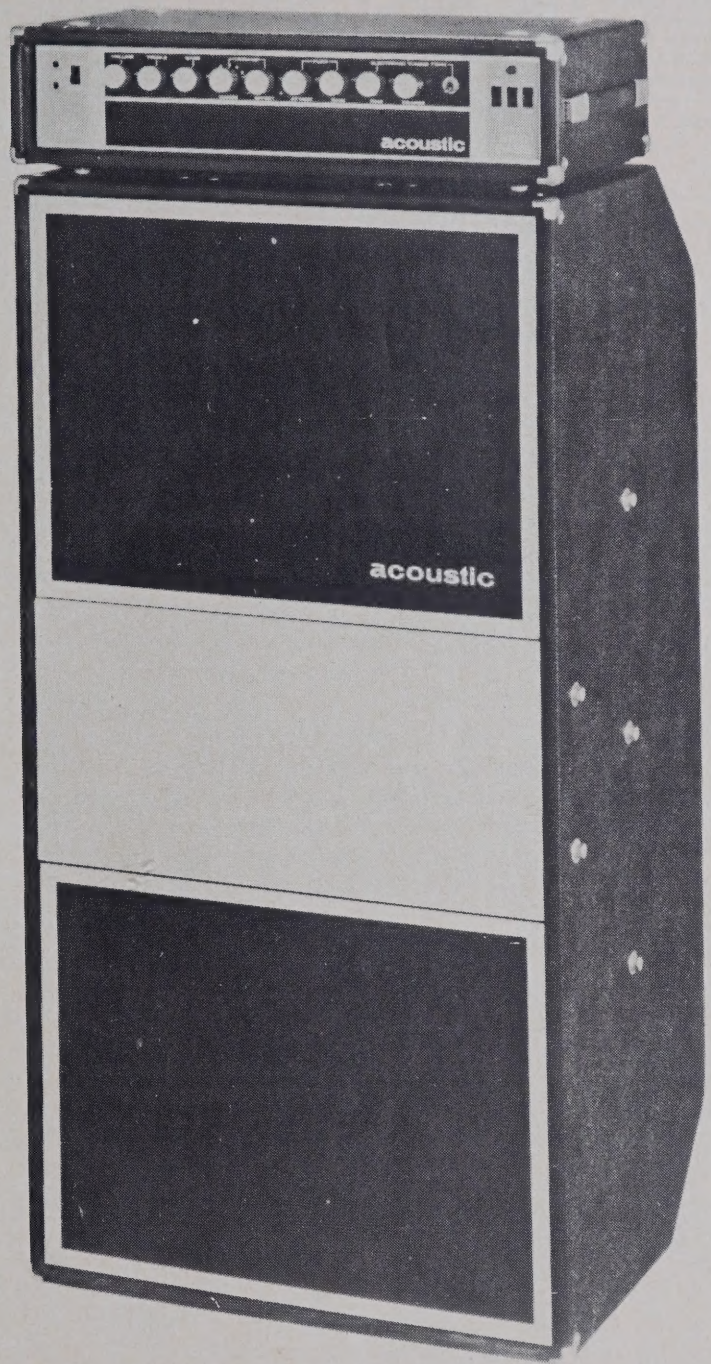

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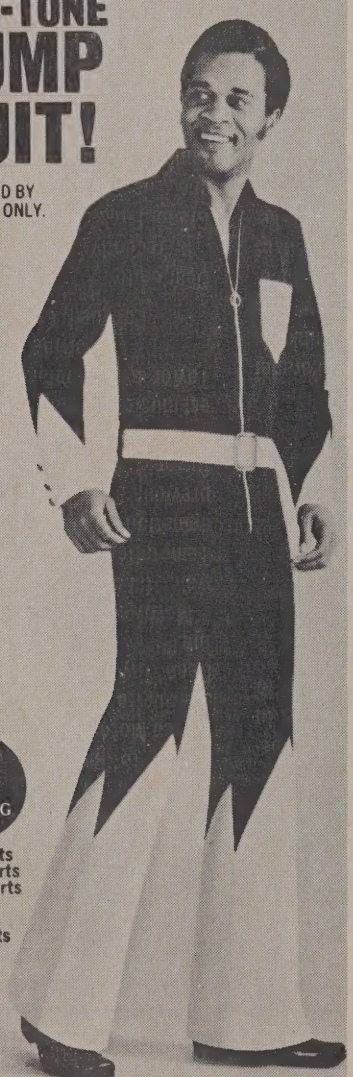
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THE SCENE

Whether or not it is really true that the Fillmores either East or West (and the principals that Bill Graham laid down with them) are no more, remains to be seen. Maybe Bill Graham will be back on the rock scene in some shape or form that will give us distinctive rock shows, great sound, and good vibes most of the time.

But what Bill Graham said when he announced his withdrawal from the Fillmore concert scene remains valid and is worthy of note.

Below is reprinted part of the original comments made by Bill Graham on the day of his original announcement.

They could apply to the rock scene in general, rather than the Fillmores in specific.

"The scene has changed and, in the long run, we are all to one degree or another at fault. All that I know is that what exists now is not what we started with, and what I see around me now does not seem to be a logical, creative extension of that beginning.

"My reasons are as follows:

1) The unreasonable and totally destructive inflation of the live concert scene. Two years ago I warned that the Woodstock Festival syndrome would be the beginning of the end. I am sorry to say that I was right. In 1965 when we began the original Fillmore Auditorium, I associated with and employed 'musicians.' Now, more often than not, it's with 'officers and stockholders' in large corporations -- only they happen to have long hair and play guitars. I acknowledge their success, but condemn what that success has done to some of them. I continue to deplore the exploitation of the gigantic - hall concerts, many of them with high - priced tickets. The sole incentive of too many has simply become money. The conditions for such performances, besides lacking intimacy, are professionally impossible according to my standards.

2) I had always hoped to be able to present artists whose musical worth I felt was important: artists whose music was valid, whether commercially popular or not. There are more quality artists today; but many of those that do exist do not appear in public regularly. Therefore, in order to stay in business, I would be forced to present acts whose musicality fell far below my personal expectations and demands. I could do this, and in having to book fifty-two weeks a year it becomes tempting because it is so much easier to do. Thousands might even come to these concerts, but I personally would prefer not to present them. For who would gain?

3) With all due respect for the role they play in securing work for the artists, the agents have created a new rock game called 'packaging'; which means simply that if the Fillmore wants a major headliner, then we are often forced to take the second and/or third act that the agent or manager insists upon, whether or not we would take pride in presenting them, and whether or not such an act even belongs on that particular show. To do so would be to relinquish the essential responsibility of being a producer, and this I will not do.

4) In the early days of both Fillmore East and West, the level of audience seemed much higher in terms of musical sophistication. Now there are too many screams for 'More' with total disregard for whether or not there was any musical quality.

"The rock scene in this country was created by a need felt by the people, expressed by the musicians, and I hope, aided to some degree by the efforts of the Fillmores. But whatever has become of that scene, wherever it turned into the music industry of festivals, 20,000 - seat halls, miserable production quality, and second - rate promoters -- however it went wrong -- please, each of you, stop and think whether or not *you* allowed it, whether or not *you* supported it regardless of how little *you* received in return.

"I am not pleased with this 'music industry'. I am disappointed with many of the musicians working in it, and I am shocked at the nature of the millions of people who support that 'industry' without asking why. I am not assured that the situation will improve in the future."

BILL GRAHAM

WE READ YOUR MAIL

Dear Editor:

I wish to thank you for covering the Nice breakup even though it was a bit late. I don't think that too many people noticed or cared. It really is a pity that this impressive group whose four albums of astounding playing went so unnoticed by the public and rock press for the three years they were together. Most people were so busy listening to the 'heavy' Clapton-imitator-no-talent groups that produce only mediocre and rotten music. Its because of these people that the talents of Keith Emerson, Lee Jackson, and Brian Davidson were completely over-shadowed.

Will Emerson, Lake, and Palmer suffer in this manner or will people listen and realize that a keyboard group based group can be heavier than the no-talent groups around today? I just got the ELP album yesterday and I found it a masterful album of real music. Keith Emerson, being the best organist in classical-rock, is also the best pianist in the field today. He makes Elton John and Leon Russell look like beginners. He really shows a lot in the album because he plays and improvises with both hands effectively. He also plays pipe organ on the album. Lake and Carl Palmer are outstanding in their playing and are to be given as much credit as Emerson. Over all, it is THE album of 1971, I think.

I hope you will continue the coverage of ELP. I also hope you will give some time to Soft Machine and their third album with some aspect of their direction in progressive modern jazz. If some people think that I am making rash statements, well I am an organ major in college. I think my experiences with rock and classical as well as jazz music gives me a little better insight into actually how good the musicians are. What is Emerson's musical training?

John Manseau,
Denton, Texas

Dear Editor:

A bunch of us have had the same favorite band for the last seven years or so. We decided that we didn't like the fact that they'd broken up and decided to do something about it.

We have formed a little group which we hope to turn into a bigger one and which we call Come Together.

If you don't recognize the name, it bears a remarkable resemblance to the title of a song recorded by our favorite group.

Our purpose, of course, is to persuade the Beatles to get together again. A lot of people say we're nuts -- we're quite aware of that and in fact are directing this campaign to those who are just as nuts, or nuttier, than oursleves. We figure that if enough people generate enough vibes we will get some kind of positive response.

We appeal to everybody, even if you are sane or don't dig the Beatles, to write to the Beatles, write to your disk jockey, to Mao Tse Tsung, to Queen Elizabeth, to your Congressman. Make some noise, baby.

One thing -- we gave up their records for Lent. Maybe it will be longer if necessary. This sounds a lot like a boycott but we don't consider it that. We think of it as a concrete means of expressing to them how much we dig them and that we are saddened by their separation. We must make it clear that we don't mind them recording individually. In fact for several years we were led to believe that they were going to do this anyway, in addition to recording as a group.

Come together.

P. Liederman,
Woodstock, M. B.
Canada.

Dear Editor:

I've been reading Hit Parader for a long time and I think it's time I wrote to you. It seems that everytime I see Motown mentioned either someone dislikes the sound or thinks it's fake, plastic or whatever. What's the matter with Smokey Robinson (eg "Tears of a Clown") -- the words are beautiful? How about Stevie Wonder's version of the Beatles old tune, "We Can Work It Out" ? It's really peculiar that the Osmond Brothers have been around for years and years and their first big hit comes along ("One Bad Apple") and sounds very much like the Jackson Five . . . .don't you think ?

And Diana Ross -- she put the Supremes where they are today, she sings up a storm, like the Temptations dance one up, and can sing any kind of song from "Ain't No Mountain High Enough" to "Impossible Dream."

Even Motown's producers are starting to record things like R. Dean Taylor's "Indiana Wants me."

Motown's style is changing as well, take for example, the Temptations and "Just My Imagination" compared to their previous hit, "Ball of Confusion." The music's changing today -- people want good honest music and that's why James Taylor is so popular.

Corrine
Longueil, Canada.

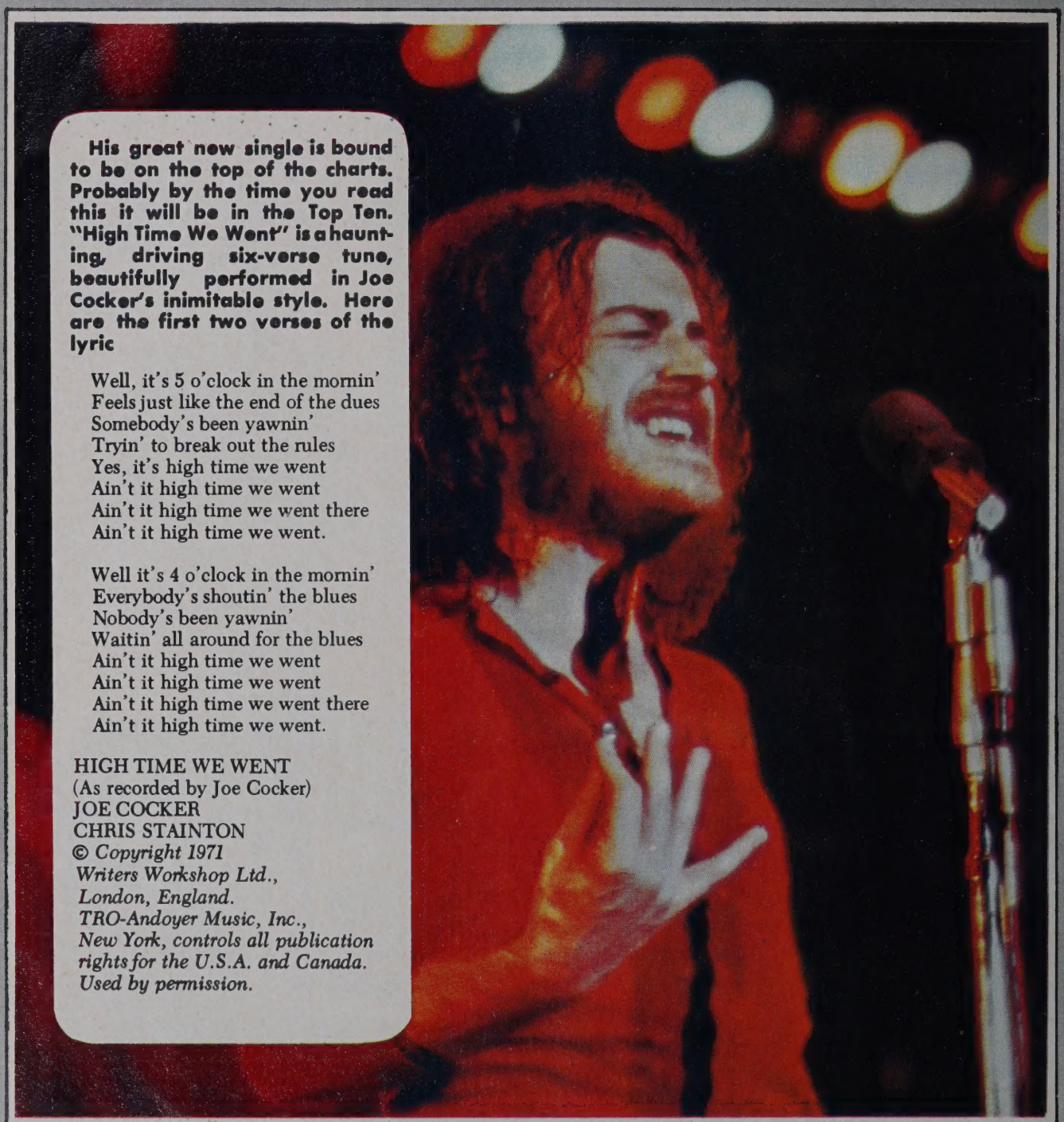
Dear Editor:

I recently bought the new Grand Funk album, "Survival" and it is not at all in the Grand Funk tradition. I think they've changed their style completely. This album will sell but only because it is by the Grand Funk.

John Greco
Vallhalla, New York.

GRAND FUNK

JOE COCKER
Follow That.....



His great new single is bound to be on the top of the charts. Probably by the time you read this it will be in the Top Ten. "High Time We Went" is a haunting, driving six-verse tune, beautifully performed in Joe Cocker's inimitable style. Here are the first two verses of the lyric

Well, it's 5 o'clock in the mornin'
Feels just like the end of the dues
Somebody's been yawnin'
Tryin' to break out the rules
Yes, it's high time we went
Ain't it high time we went
Ain't it high time we went there
Ain't it high time we went.

Well it's 4 o'clock in the mornin'
Everybody's shoutin' the blues
Nobody's been yawnin'
Waitin' all around for the blues
Ain't it high time we went
Ain't it high time we went
Ain't it high time we went there
Ain't it high time we went.

HIGH TIME WE WENT
(As recorded by Joe Cocker)
JOE COCKER
CHRIS STAINTON
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JOE COCKER – following all the excitement of Mad Dogs and Englishmen, with the two planes, the musicians, the wives, the girlfriends, and the dog, Mr. Cocker returns in a relatively quiet mood with a single, "High Time We Went."

It still has a nice driving rhythm and was written by Cocker in company with Chris Stainton, but has nothing like the flash of "Mad Dogs. . . ."

But then, how do you follow 42 people – and that dog!

"He m ay be a great rocker but he's got a tru ck driver mentality."

The sa me Scene Club was where Winter ran into the late Jimi Hendrix for the first time. He recalled: "Jimi and I used to play together whenever we had the chance. We played together at the Sce ne Club in New York. . .the Experien ce in LA and even did a benef it for Tim n Leary at the Village Gate in New Y ork.

"Ab out that time Jimi was real fascinate ed with the old bottle neck blues style. So one day we both went into the Record Plant studios in New York and got the engineer to roll the tapes and we just jammed together. We didn't play any particular tunes," he continued. "It was just an extended guitar work out.

"I mean you couldn't show that man anything new. It was just a case of Jimi watching how I used a bottleneck when playing. All I was doing was more or less demonstrating the basic technique to him.

"I guess Jimi and I must have played together for at least two or three hours that day. Now. . .if someone was to do a professional job of editing those tapes I'm sure we could get a good album out of them. If they're good, then I'd really like to see them come out for everyone to hear. I know I shouldn't say that because I'm under contract to another company and all that stuff. But really I'm not bothered if I don't make a penny from them. It's just that I liked him so much. □ROY CARR

JOHNNY WINTER – jamming with Little Richard

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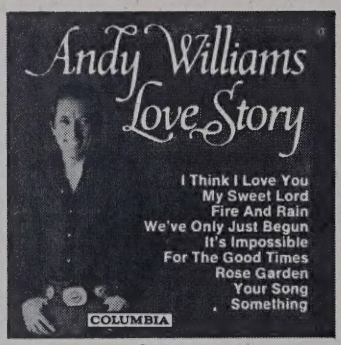

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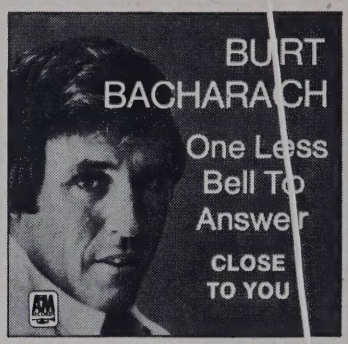

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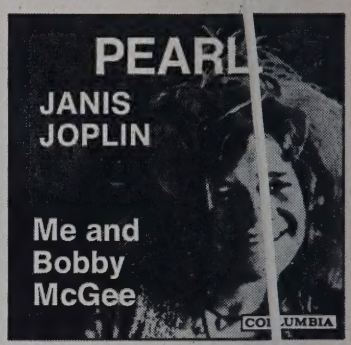

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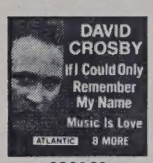

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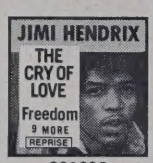

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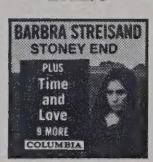

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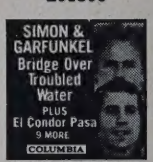

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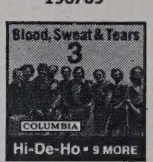

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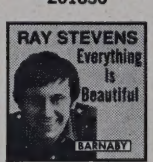

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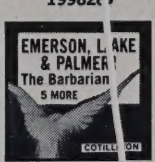

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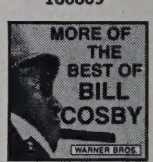

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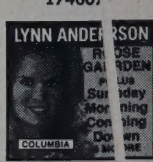

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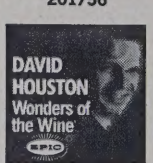

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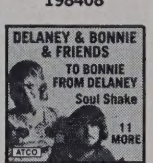

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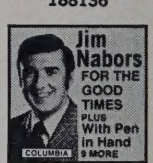

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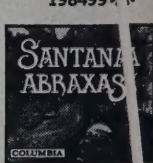

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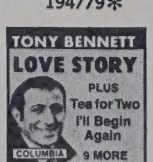

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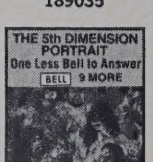

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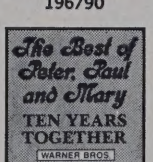

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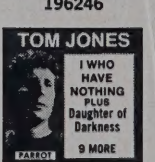

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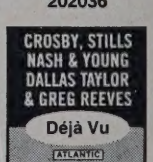

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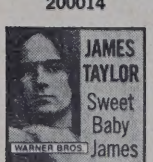

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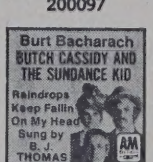

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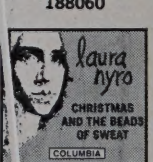

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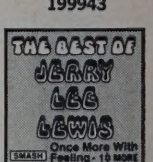

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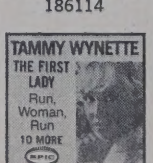

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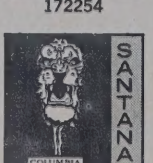

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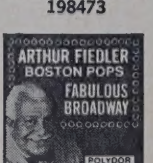

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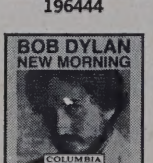

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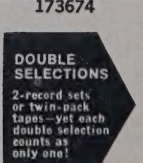

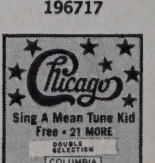

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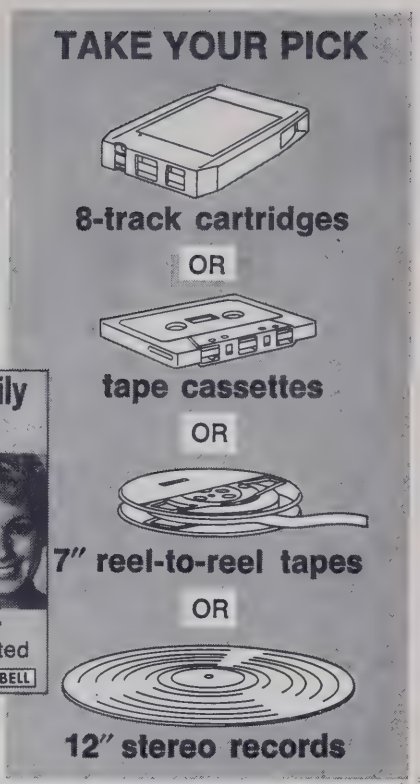

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THE NEW SEEKERS

NEW SEEKERS – rejection of the drug culture, they've been there

"Come with us, run with us, 'cause we're gonna change the world!" The stage lights have just gone up, there is a tambourine shaking and five voices singing in bright, major key harmonies. It's a royal welcome to a surprised audience. All that energy, all at once! The backstage voice, "The New Seekers."

The name and the sound are familiar. They conjure up memories of the mid-60's and songs like "I'll Never Find Another You," "A World of Our Own," "Georgy Girl". Those were, in fact, the hits of the original Seekers. When the group split in 1967, one of them, Keith Potger, decided to organize a new group along the same lines. He advertised, auditioned members, worked out vocal arrangements, a stage presentation, the general group personality. As time went on, the group themselves took on more of those duties, making room for their own ideas and personalities.

"We're very grateful to the old Seekers, really," Marty is saying into the microphone. "Because after all, if it weren't for the Seekers, 'The New Seekers' would sound kind of stupid, wouldn't it?"

The group is an international organization, Lyn Paul & Paul Layton from England, Peter Doyle and Marty Kristian from Australia, and Eve Graham from Scotland. So far, Eve is probably the best known, having done the lead vocal on all their hit singles. On stage, everybody gets a lead here or there. In spite of a tight group spirit, they all come over as individuals: Eve, who really means it; Lyn, half flapper, half shrewd professional; Peter, throwing himself headlong into every vocal; Marty, at the same time concerned and

The Art Of Happiness

amused; Paul, knowing and sensible.

"We've all done different things," Peter explains. "Lyn was in a group called the Nocturnes, with Eve. And Marty was a solo singer in Australia; so was I. Paul was an actor and solo singer. We've all had our little things to do in show business before this group. So we're all individuals, different personalities, which, I guess, makes the New Seekers."

They have played to all kinds and sizes of audiences, from huge supperclubs to Festival Hall in England, from college campuses all over the States to New York's tiny Bitter End Cafe. Preferences? They vary. Lyn likes the small places better. "I like to get down among an audience, to really see their faces. In a concert I'm too far away. I could work to a big crowd like that if there was some way I could get off the stage at one time and work to them as people. I'd rather entertain that way."

The guys cheerfully disagree. Says Peter: "The beauty of a big concert is the power that you draw from the audience. There's more people to give, consequently you get more power drawn from that audience, and you return it, because it just flows through you to them and them to you. I love it."

"At one concert," Marty adds, "the reaction that we got was so uplifting that every individual in the group had a lump in his throat for the last number. And that, to me, is what the rewards of show business are. If you can create such an effect that people feel that for you, then you feel that for them."

From the opening number, they start setting up that kind of strong personal relationship between the stage and the audience. Very soon Lyn starts the crowd clapping along, and everybody joins in. Already there are grins growing all over the room, getting bigger as they pass back and forth from the seats to the stage. The New Seekers are drawing the audience into their world.

Of course, sometimes there isn't an audience. The group have done quite a bit of television during their tour of the States, and there are not always spectators in the studio. Then a good show becomes a challenge to the imagination. Says Marty: "There are means whereby you can conjure up little pictures or auto-suggest yourself to imagine in fact what the end product will be. It'll be a great deal of people watching, so you have to sort of picture them in your mind's eye and try to give out the same. I think this is an important function for television."

On stage, the New Seekers have just finished a particularly bouncy nonsense number, and Paul pauses before making a very revealing confession. "You know," he says, looking as serious as he can manage, "we weren't always this heavy." And of course everybody laughs. But it's not really that absurd. Paul explains: "In the act, that line comes straight after a song, "I'm A Train," which is like a brainwashing thing, "I'm a train, I'm a train," four hundred times. It's a joke on that song. I consider personally that some of the material we do, lyrically especially, is heavy in respects. Because I think today's heavy is not necessarily resting on loud, screaming guitars. It can be in the lyric, and in the acoustic presentation of the song." Eve would undoubtedly agree. Her lead vocals give the act some very moving and delicate moments.

But just to prove that heavy is not all that makes you happy, the New Seekers have gone into a tap dance number, their varying degrees of awkwardness blending into a routine as charming as it is unexpected. The audience claps with surprise, and the New Seekers are grinning at their own delightful indignity.

Peter comments: "The beauty of why we don't, or anyway I don't wish to get heavy any more, in the sense of loud music and doing my own thing, is because I really have done it. And because I was doing it I was therefore involved in it, and I could not be objective about it. I couldn't see it for what it was. But being in this group allows me to become objective, because I'm not involved in just doing my own thing and exploiting what I'm doing. I'm doing my own thing here, but doing it for the group."

Part of the growing maturity that has enabled them all to fit into a close, co-operative setup like the New Seekers has been a rejection not only of acid rock but of the drug culture behind it. Marty and Peter admit they've been through that stage, and they came out heartily disillusioned. Marty is emphatic about it.

"Would anybody take the time to learn that there's more than your physical, like there's an astral and a mental and an etherical body which get damaged, not the physical. But you can't say this to twelve-year-old kids who come up and say 'Hey, man, you got a joint?' because they just wouldn't understand. You can't say, 'Hey, look you're destroying your mental body, man, cool it.' If people weren't so ignorant of these things they'd probably stop doing it. "So we go through life, all of us are searching for happiness in some form or other, but unfortunately we look to the outward things to give us this momentary pleasure, so really we're grasping at straws. I believe that mankind should live within the laws of nature, and this is what true happiness is. That's my point."

The art of happiness is really what the New Seekers are all about. Marty sums it up: "The basic philosophy we've sort of evolved over a period of time is that happiness is an important ingredient for the well-being of the world in general, so if we can contribute to that in our little way, then I think we're doing something worthwhile."

A lot of people seem to agree as the New Seekers leave the stage. No encore; the second show will be starting almost immediately. Some of us, the ones who just stopped applauding and haven't stopped grinning, may just hang around for the second set. □

NANCY ERLICH

THE PROCOLS PLOW ON

Procol Harum must be one of the quietest groups around, especially considering their achievements in the rock field, which range from a debut single that sold four million (and still sells) to a 17 minute cantata, "In Held Twas In I" which they performed with the Toronto Symphony orchestra at Canada's Stratford Shakespearean Festival (before it was trendy for rock groups to team up for these gigs).

PROCOL HARUM – left to right, Barrie Wilson, Chris Copping, Gary Brooker, Keith Reid, Robin Trower

So the quiet Procols plow on. . .They do a tour a year, perhaps and put out an album a year, which Gary Brooker, pianist, singer and composer, points out sells around 30,000 more that the previous album. A&M, their record company, states that each Procol Harum LP sells over 100,000.

The latest Procol album is "Broken Barricades" which A&M also lyrically describe as "speaking in the universal language of youth." Keith Reid, one of Procol's brains and the lyric writer, says it's "erotic in lyrical content, todo with sex but not dirty."

A&M announced it as "hard rock and roll" but Gary Brooker says it's "not rock really but the mood of the album is more progressive."

Gary and Keith use more instruments on "Broken Barricades" than on the previous Procol issue, "Home." Said Keith: " 'Home' was cut after the traumatic experience of Matthew Fisher leaving the group. It was important then to establish that this was the new group. So we kept it simple and played what we would play on stage, live."

Fisher was a Procol original, from the "Whiter Shade of Pale" days. Commented Gary: "Matthew was really more of a technician -- he was never very happy going around playing places, all the touring because what he really liked was being in the studio, producing or engineering. I really liked the group when Matthew and Dave Knights were in it but I'm happier with this one. It's terrible to do tours with somebody that you know is hating it all."

"Broken Barricades" took about three to four weeks to complete, with a lot of working out in the studio -- although this isn't always the case with Procol. There were about 35 sessions in all, mostly mixing.

Procol Harum did a radio show this time in America, and, asked the inevitable question about the bootleg album off the show (ideal recording conditions) Gary said: "We'd be very honored if someone brought out a bootleg of us." □

EMERSON, LAKE, PALMER And CRITICISM

Greg Lake provides the Lake part of Emerson Lake and Palmer, the group that formed out of the Nice King Crimson, and Atomic Rooster.

He talks here just before the first American visit of Emerson, Lake and Palmer got started. . . .

EMERSON LAKE & PALMER – keeping down the flash, left to right Emerson, Lake and Palmer

HIT PARADER: How did you initially form Emerson, Lake and Palmer?
GREG LAKE: Well, at first there were plans to get a group together that had me, Keith Emerson, Mitch Mitchell and Jimi Hendrix. We would have had hell's own job getting that band off the group though.

We had enough of a job with ELP with the big names bit. Like Keith's name was known; I was from a known successful group and Carl (Palmer) was from Atomic Rooster, who were an up and coming vibe. It's so hard launching a group like that. You have to be super aware all the time. Nothing you do can be all flash because any hole you leave anywhere, peo-

CARL PALMER – his group, Atomic Rooster, were an up and coming vibe

ple will be jumping in to tear the heart out of you. When I think of all the good ideas that got thrown out . . . .we were so afraid of being thought flash about it all.

HP: What's your opinion of the public and the first critical response to ELP?

GREG: Public response has been incredible. All through the first British tour it was like a madhouse, the reception we got. It wasn't just the applause at the end, they were clapping during numbers. Yet the Press instead of being fair and saying, "Okay, now what do people feel about this group?". . . .They don't report. . .they express their own opinions. It was criticism on a very low level.

Okay, there were a couple of criticisms that were founded.

HP: What were they?

GREG: First thing that comes to mind is "Pictures Of An Exhibition" which was a classical interpretation, very similar to the kind of thing the Nice used to do. You look to anything Keith used to do and it was somebody's work he had interpreted. That was one mistake.

It wasn't wrong for the band in that I personally enjoyed it but it was wrong because it gave the Press, the critics a lever. It gave them a way to make comparisons. "Pictures" is being dropped now because we are creating material ourselves and there's no longer room for it. We are doing two hours now. Add the next album and we'll be on for four hours, so what we'll probably do is drop "Pictures", do the first album in the first half and the next in the second.

HP: What was the other fair criticism?

GREG: The second mistake was appearing at the Isle of Wight Festival last year. We put on a bad performance and we were setting ourselves up for judgment. That would have been okay if we'd played well but we couldn't because the Festival itself was so badly organized. The PA and everything – and we rely so much on the equipment being just right. The criticism there was just, but it was still poor. If they'd written in the papers that the band played a bad set because the conditions weren't right. . . .but they didn't. After

GREG LAKE – never got credit for his work with King Crimson

that we sort of got scrubbed out and nobody took any notice.

The good part about the band was just left unnoticed and it is a source of pride to us that the LP sold an incredible amount in England and we didn't push it or hype it there. It was just bought by people who dug us on tour.

HP: It could have been worse though.....
GREG: Yeah, Blind Faith -- they didn't even get off the ground.

HP: You must have expected a certain amount of criticism?
GREG: Sure I had expected criticism but it is still a hard pill to swallow. It gets through to you. But I think now we have gone through that stage where people are judging us. And really I don't hold it against anybody who scratched us.

HP: Can we talk about your next album? (Earlier we had played one side of it, an extended suite).
GREG: It's about the futility of conflict, expressed in terms of soldiers and war, but it's also broader than that. The words are about revolution, the revolution that's gone, that has happened. Where has it gotten anybody? Nowhere. It starts off with frustration, with a 5/4 piece which is in itself a frustrating metre. The natural beat is four so the extra beat every time is unnatural. Then it builds up towards the first song which asks the question: Why can't you see how... stupid it is, conflict.

The next song is about hypocrisy and the last song is the aftermath, the conclusion of it. What have we gained? The very last bit, the march, is a joke. It was written in six days, rehearsed in six. It all came very quickly from one idea.

HP: Whose idea?
GREG: Keith started the instrumental piece, the 5/4, and I had my song at the very end. We had a beginning and an end. We figured the rest out on a piece of paper.

We are very pleased with it. The first album was a balance but it was a balance of individuals. . .but this time it's together. Keith has written for me and I've written for him. Breaking it down to basics I suppose you could say that the instrumental parts are Keith's and the songs are mine.

KEITH EMERSON -- responsible for the instrumentals on their next album

The aim is to achieve a working balance where the output of each person is allowed freedom, yet the total jells into on music.

HP: How pleased were you with your contribution to the first ELP album?
GREG: I was very pleased actually. I had my song on the second side and on the group things I was a third of the music. I also produced the album which was a lot of fun. I was pleased in that my personal output got laid down as I wanted it. I'm not pleased with the album now in that I don't thing it's complete. As I said earlier, it was down to individuals. But I'll be happy with the next one. Tell me, why is it that bass players go largely unnoticed? I feel sorry for bass players; there are some good ones around.

HP: It was always hard to tell from the records what exactly your contribution to King Crimson was.
GREG: The trouble was I never got credit for what I did in Crimson. Most of the songs on the first Crimson album I had a large part in creating. "Schizoid Man" -- I wrote the riff and song. "Epitaph"; I wrote the melody line for "In The Court of the Crimson King." The things I do are like parts that make up something but don't necessarily form a large part of the end product. It comes back to the unnoticed bass player -- take him away and see how he's noticed. I feel frustrated that my output has to do with the total thing rather than one specific part. I'm not really after the sort of superstar recognition.

I know it sounds corny but the motive I have for being successful is that I want to move people emotionally and I would dig having enough money to be secure. Yet it's annoying when you don't get credit for what you do. □NICK LOGAN

JAMES BROWN

JAMES BROWN – touring Africa and meeting with Orkan II of Lagos, Nigeria

James Brown, Soul Brother supreme, perhaps the very first man that the black community can fully identify with, full apparently of health and vitality (yet supposedly suffering from a heart condition).

An artist who works himself apparently into a state of utter exhaustion, night after night.

What is the compulsive urge that drives him on? Surely not money -- he has long been a multi million dollar business tycoon.

He answers: "My driving force is people.

"Yes. . it's people. For I know that in the ghettos there is so much that can be brought out in educational institutions." (James Brown himself contributes to such environmental and social establishments). "I want to do things for people. . . I want to help them get their message across. They see what I have done with my life and it helps to give them both hope and confidence. Everyday that I live is part of history. . . because I'm part of history."

At such an unrelenting pace, how long does he feel he can survive?

"I can last as long as I live," he answered between sips of vodka and orange juice. "I'm in much better physical shape than either Clay or Frazier. They are both very good friends of mine and they themselves told me that."

More Music Less Business

James Brown then went on to elaborate about his personal credo.

"I support progress. . .I want things that will benefit the black man – the white man – the whole country. I'm a black man – I stand up – I don't back up. I don't want to live in a country where I pay my taxes and then get treated like a tourist. It's all a question of pride and dignity. A man has to be able to control his own destiny. I want to be free as anyone else – free to go wherever I want. Free with human dignity."

To many this Muhammad Ali banter could easily be misconstrued as arrogant and egotistical. But actually he is proud of his achievements both musically and socially. Though he has been a constant hitmaker since the mid Fifties, it has only been during the last few years that he has emerged as a figure for the black race.

He said: "My tunes could have been big hits years ago but personally I think that I arrived with the revolution."

Revolution though is not actually what Brown preaches – on many occasions with a few well chosen words he has brought calm instead of violence on to a troubled scene.

He says: "You see, I've been able to give the black community pride – a thing which they have always been denied. I've had success simply because I never left the people who made me and I'm not going to start now."

American by birth, he acknowledges Africa as his motherland – a continent where his reputation is rapidly gaining momentum. Of his recent tour of Africa he said: "It's the same in any country that I visit. . .take the suits and collars off and everybody's the same. Touring Africa was a tremendous and heart-warming experience for me because I'm so well loved over there. Everywhere I went I was given an overwhelming reception. We'd stop the plane at some remote town to refuel and I'd be aroused from my sleep by hundreds of people trying to break into the aircraft to see me. So I had to get out of the plane into an open car and wave as we drove through the crowds."

James Brown next revealed that, for the time being, he has curtailed expanding his business empire to concentrate his energies into broadening the scope of soul music.

"I want to have soul music everywhere, so that the President or the Queen will take their shoes off and get it down. The black people knew where their thing was years ago but economically they just weren't able to get it down – now things are changing. I live my music. . .it's not hard for me to write lyrics. I don't sing love songs. . . I sing about life. Sex is part of a man's life. You have to be able to exercise your manhood."

He added: "It's a man's world!" (a statement I'm sure that will bring letters from the Women's Lib. front).

James Brown has been feted at Presidential functions. He commented: "There's not one black kid who thinks he could be President – only because there hasn't been one. If I felt qualified for the Presidency, I would like to think that at least I had the opportunity. □ROY CARR

A COUPLE of years ago – with Hubert Humphrey, then Vice President

FAST FLASHES FAST

MICK JAGGER with Bianca Perez de Macias, aged 21 from Nicaragua. Mick was at a lavish party thrown by the Kinney record group to celebrate the signing of a distribution deal with Atlantic Records for the Rolling Stones.

ASHES FAST FLASHE

THE NIGHT air in Cannes in the South of France was obviously very chilly for Keith Richards who was forced to take a nip to keep out the damp!

POCO

country, rock and pedal steel

Buffalo Springfield – from which sprang Stephen Stills, Neil Young, Richie Furay, Jim Messina, Dewey Martin and sometimes Bruce Palmer – were the first American super group. Or perhaps they were actually the first super non-group, consisting of tremendous individual talent, which was the problem. It was individual talent.

Anyway, personality problems, business pressures took their toll and the group split up in 1968.

Then there was Crosby Stills Nash and Young and now there's Poco (or Pogo as it was originally known until cartoonist Walt Kelley objected to the similarity of their name and his possum creation.)

Poco's album is called "Deliverin' " and they do just that. . . .

POCO, left to right, Paul Cotton, lead guitar, George Grantham, drummer, Richie Furey, rhythm guitar, Tim Schmidt, bass. Seated is pedal steel guitarist Rusty Young

HIT PARADER: Let's go back to the beginning. You were actually the first recorded offshoot of Buffalo Springfield. . . .

RICHIE FURAY: Well, not actually . . .Neil had two albums recorded and released before we got our first one out. But as a group, I guess we were the first – for whatever that means.

HP: In planning out Poco, how much apart from the Springfield did you want to be.

RICHIE: It was definitely a new group. Anything that carried over soundwise – and I don't think there was that much comparison – was simply because Jim Messina (who has left the group) were both in Buffalo Springfield. Soundwise we were all very interested at that time in country music – we still are.

A lot of people tagged us as a country-rock thing. We can't get away from that tag because we do play country music but I don't think people really realize that we can play rock and roll as well as country music. Just because we have the best steel guitarist (Rusty Young) around as far as I'm concerned, that doesn't make us just a country group.

This was a problem we ran into, if we were going to hit both markets – we were too country for the rock markets and too rock for the country market. At first we lost out both ways.

I feel a lot of people want to stereotype us, from the different discussions and interviews we've had, but I don't want to feel that way myself. I'd like to get away from that label of country rock. Some day we might just go out and play a straight country set and on another day we might just do good old rock and roll. It's just how the songs turn out. Like when we write a song and after we all take a part in arranging it, if it comes out with a country feel then it's a country song. Or it may come out as straight rock. Sometimes it might have a rock and roll beat with country harmonies -- then it's country rock or whatever you want to call that blend.

HP: How did you get into the pedal steel guitar?

RUSTY YOUNG: Well, it's just a lot of fun to play. I started when I was about seven years old. My parents just wanted me to learn, so I did.

HP: How easy is the conversion from regular guitar to pedal steel?

RUSTY: It's about the same, going from guitar to steel, as from violin to piano. . . .it's very similar.

HP: When did you start getting serious about it?

RUSTY: I don't know. . .Hell, I've always wanted to be a garage mechanic.

HP: What kind of technical limitations are there to the pedal steel as opposed to the regular lead guitar? Or vice versa?

RUSTY: The pedal steel guitar, as you probably realize, is a fairly new instrument -- it's not like guitar. When I play steel I can get a bigger range, I can go from the highest note I play to the lowest note I play and that range will be higher than what you can play on guitar. Than what Johnny Smith can play on guitar -- I'm using him as an example. There aren't many pedal steel guitars who are as advanced musically as Johnny Smith. Any chord I can play, he can play three of; three times as fast and three times as nice.

There aren't any advanced pedal steel players because it is a brand new instrument. It's only been around actually for 15 years or so. There were three or four guys before then, who had them. They made crude ones themselves. But the instrument didn't arrive until 1957 Or '58.

HP: What about the idea of using lead guitar accouterments on a pedal steel, like fuzz tone or vibrato. Is it open to these?

RUSTY: Oh yeah, More so than a regular lead guitar and the reason is because there aren't any frets. It's as simple as that. I've already experimented and used wah wah, fuzz tone and Leslie cabinets. Some other things too.

HP: What about the use of tape echo, something like Don Ellis uses on his trumpet?

RUSTY: I could see that. Buddy Emmonds was using that -- that's a whole country guitar sound that was popular about five years ago. Guys would play -- they'd set their repeat on the echo so it doubled their speed. Buddy Emmonds sometimes plays live with one of those things. He takes it with him but he doesn't use it all that often because it's hard to set. You have to set the speed to the tempo of the song and when you're playing live your tempo varies. When you're recording it stays the same, so you can set it. It's a whole style of country music.

Jimmy Dickens -- the guy who used to play with Buddy -- that was his whole bag, repeating echo. By using a comb, you can also get different styles and sounds on the steel. Using the comb as a bar, it like mutes the sound and makes it sound like a banjo or even a piano.

HP: What does a pedal steel cost?

RUSTY: New ones are about $1500. But you can buy a used one for about $500 or $600. That's not too bad I guess.

HP: What about amps with your sound -- don't you feel you are negating your lyrics and harmonies, in a way, by using a lot of amps and volume?

RUSTY: Sometimes -- but when we're playing rock, which is also part of our sound, we need them. And don't forget that country people use amps -- actually the same amps that we do. In some of the concerts we've been doing we'd get up against a blues group, who have about 20 Marshalls for each musician, all three of them. And we'd get up and play our music and sometimes we'd wonder if we're loud enough.

That factor kind of stumped us in the beginning but I think we're into the right thing now. I think using those small amps that we've been turning to is the right idea. We've got to hear each other sing and in this group with all different vocalists, each part means something. You can't overpower the singer.

HP: Isn't most of country music based on the individual concepts, versus the idea of groups and three or four part harmonies?

RICHIE FURAY: Country music is, but not so with bluegrass music. Bluegrass usually has three or four voices and there are some of those 'family' country groups. But there aren't many country groups as such. All the singles are usually with the Jordanaires.

HP: How did you evolve the harmony thing?

RUSTY: From the start, Richie's been a harmony freak and we've gone along with it. It works out great with us.

HP: Do you look upon yourselves more as musicians now than performers?

RUSTY: I'm not a musician, definitely. I'm a performer.

RICHIE: And I'm a musician and not a performer. Everybody else is in between.

HP: What I was leading up to was that, as musicians, would you feel comfortable sitting in or jamming with other musicians.

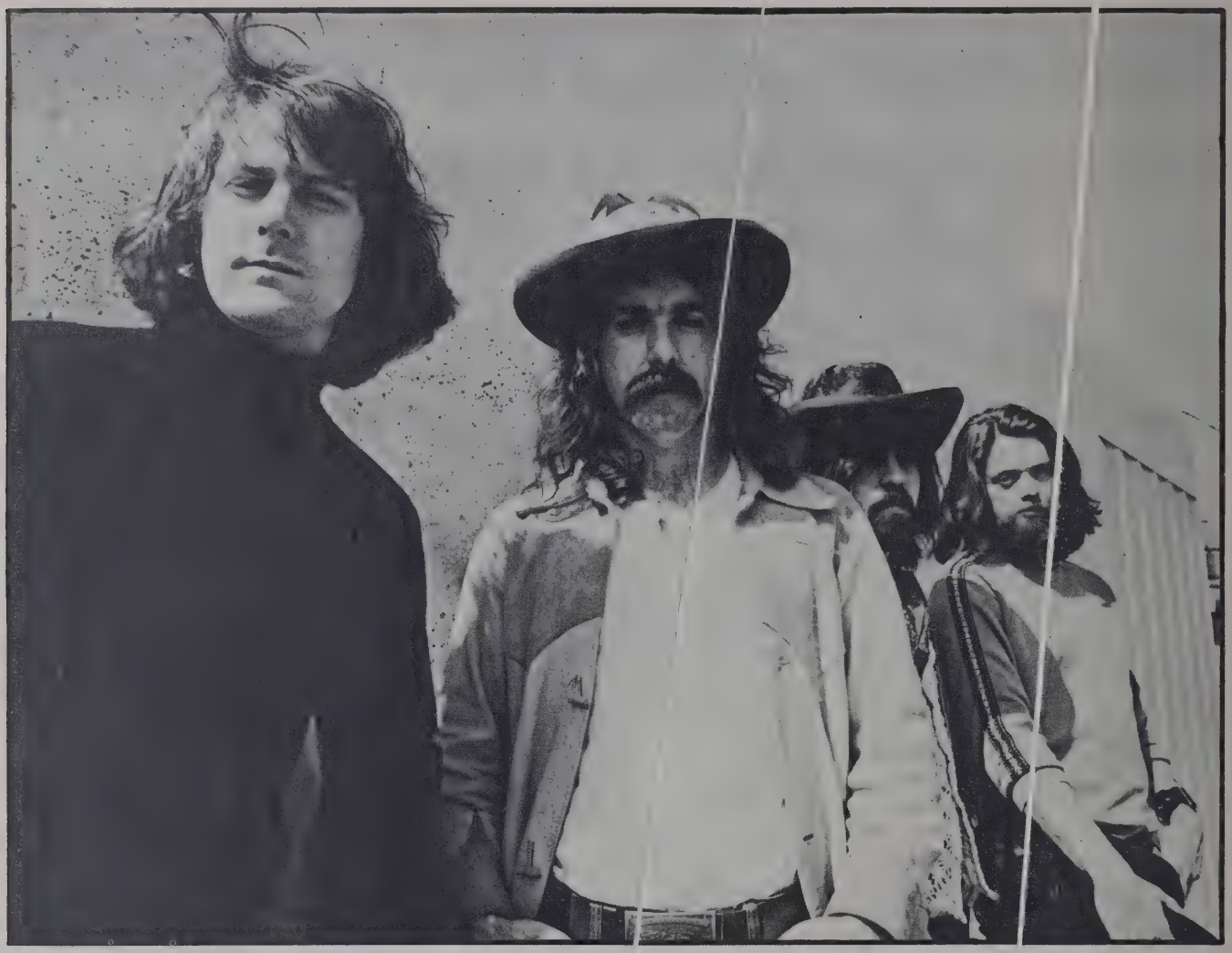
RICHIE: Not me. . . .these guys could, but I couldn't. Most of the jams you hear these days are based on one chord progressions. Now with one chord, I could do that as long as they told me what the chord was beforehand. And it would also be a lot easier if it was an E chord or an A chord. But other than that, forget it!

HP: To what degree will a straight country audience accept a pop figure, even if that pop figure was performing in a straight country context.

RUSTY: I asked Freddy Weller about that and he said that when he performs live it's so different. Like he's sure that not all the people who buy his own records know that he's from Paul Revere and the Raiders, or that he has long hair or anything.

So at his concerts he gets a real weird thing happening. He gets all those little teeny Paul Revere and the Raiders fans plus a bunch of staunch country people. □PETE SENOFF

THE BYRDS
We Run A Funky Image



"CHESTNUT MARE" was a big success for the Byrds in Europe

Roger McQuinn of the Byrds was talking about "they" – the people who look for an easy tag to label a group or an artist, such as the Byrds who have been mightily hyped in the past as a country rock ban, pure and simple.

"They take your subtlety and break it down to black print," he commented. "Play with Ravi Shankar and they say you're into raga rock. I don't know exactly who 'they' are but they're a damn nuisance.

"That's why we have changed our style so many times – to try and disguise ourselves. We don't want to be a stereotyped group. We don't want to be put into any kind of musical bag. We just play music."

Roger and the rest of the group were working on the Byrds' thirteenth album when we talked. At that time untitled and unscheduled, Roger reckoned it would be a change in musical direction.

"This album has things that are reminiscent of the earlier albums, to make the new transition less abrupt but the majority of things are out of left field. It goes more into country but also goes way out of that scene," he said.

With the current boom on the pop charts with country hits ("Rose Garden," "For The Good Time" etc.) the Byrds' new direction may seem somewhat untimely.

Stated Roger: "We run sort of a funky image. Country fans don't accept us because of our image – the long hair, whiskers, all that scene. It's much easier to get acceptance as a country artist going city than vice versa.

"That also prompted us to get out of it. . . . .they didn't exactly love us to death."

FM progressive rock radio has been a significant aid in the continued exposure of the Byrds, despite their lack of hit singles.

"We're like a staple item on FM," said Roger. "It keeps us alive. You can live off FM now -- it only used to cater for a minority of album freaks but now it seems that the FM audience has become the majority."

Roger had just come off the road after four weeks of gigging in the East and mid West -- he says that the Byrds' popularity is not as widespread as one would expect on the West Coast.

"We usually get the best reaction on the East Coast and in Europe. The Americans are more boisterous than the Europeans and the mid West college gigs aren't bad, but concerts aren't that hot -- the kids are more into the Top 40 stuff and if you haven't had a couple of Top Ten singles in the past year, you don't stand much chance. I don't know about Los Angeles -- as you go West it gets worse. In Los Angeles the kids are somewhat reticent, a little jaded. I don't think you could say the Byrds have a West Coast following."

Once a year the Byrds play Europe -- this year it was England, Holland, Denmark and Sweden. Said Roger: "We've played Euope just about every year since 1966. You don't get much money for doing it but it's a good way to pass the summer and it's a lot of fun.

"There isn't much happening in the U. S. in summer but phoney rock festivals so we usually go to Europe to make a dollar or two.

England should be good for the Byrds because they picked up on a Byrds' single, "Chestnut Mare" and turned it into a big chart hit. "It never did much over here -- I think it got to about No. 95 or something even when Columbia sent it out again after the English success. It did well in a few little spots and it still seems to be lingering. Most singles die within four weeks but this one just doesn't seem to quit.

"I wasn't surprised that 'Chestnut Mare' did well in England. I thought it would do well everywhere. I really did. But I've never been very good at judging the market. When you expect a record to make it, it doesn't. When you least expect it, it usually happens.

"You meet people who say they can judge the market, but I doubt it. We were never even sure about 'Tambourine Man'.

"I tell you though, I was really impressed by David's first solo album

(David Crosby, who left the Byrds over three years ago and helped form Crsoby, Stills, and Nash). I enjoyed it very much. I've only heard it once . . .David was there. We were playing pool, so I don't remember every cut on the album but what I do remember was nice."

Roger admits to being a little out of touch with the album scene. He liked bits of the Joe Cocker album, the Crosby, Stills and Nash and the Leon Russell solo album --" I didn't like the Russell album until after I'd seen him perform. Then it was like a program for his concert.

"I don't get much time to do my homework. If you've been out on the road for four weeks making music and traveling, the last thing you want to do when you get home is take a bunch of new records and listen to them. You just can't be bothered getting around to it. Like I haven't heard the Steve Stills solo album. But then Stephen didn't come over to the house like David and put HIS album on the turntable, jumping up and down and shouting 'I'm a star, I'm a star.'

"But I really do love David. He IS a star."

When I reached Roger McQuinn in Los Angeles he was having a chromium mask made of his face. "No special reason," he said. "We just thought it would be a nice thing to do, what with all that bad publicity about the plaster casters. We felt someone should give the whole casting scene a little dignity. They make a plaster mask of your face and then come up with a chromium mask.

"It's pretty far out." □RITCHIE YORKE

MOUNTAIN.. Involved

Mountain are Felix Pappalardi on bass, Leslie West on guitar, Steve Knight keyboard and Corky Laing on drums. They are tough, heavy, exciting, dynamic and with two gold records under their belts one of the top and highest rated groups in the U.S. They are a totally self-contained group in more ways than one. Musically, it's just them. They don't augment, they don't play with symphony orchestras, they don't have vast jams on stage or off, they don't gig on other people's sessions and with 180 gigs done last year, as Felix says, "The only way we could have done it was to be spurred on by the music itself. Even the tunes that are carefully arranged we depart from enough to make an exception each time. I can understand that it may be confining to play with just four musicians all the time but there's ways to beat that. Like last night, without even talking about it we went into the improvised piece on stage and I abruptly modulated from 'E' which we do it in to 'A' - and different keys make different ideas, different everything and we all got off!"

Felix Pappalardi is the initiator, the creator, the organizer, the arranger, the producer, and the svengali of the group. Business - wise they are self-contained. They have their own record label, windfall, their own publishing company, they are their own writers, arrangers, their own everything. "I want to put together a Mountain movie. We're thinking about that now. I believe in being completely self-contained. This is my goal. I find myself in the strange position of being an artiste and an executive of the record company. Recently I had to find out how to ship records into Denver, Colorado, and I finally came up with it! But I do make the business side too because it's all for the end result which is for the music. So I'm able to do what has to be done 'cos I know when I'm through it's going to affect the music. So I manage."

And Felix is svengali to the star of the group - 'star' in guitarmanship and size. He's a large lad. After one of the very first Fillmore gigs they ever played and they'd gone potty on stage and let off dozens of smoke bombs despite repeated warnings not to, and as Leslie hurriedly left stage in a vast feathered cape, Bill later referred to him as "the three hundred pound psychedelic canary!" But this episode was forgiven and Mountain have since played Fillmore eighteen times.

The relationship between Felix and Leslie is deep, respectful and lasting. They've known each other for a long time, have had abortive attempts to work together, but not until the formation of Mountain did it actually consummate.

Leslie was playing with a local New York group The Vagrants. They were big in N. Y. but never quite made it

In The Serious Music Of Today

nationally. In 1967 they played one of the infamous Murray the K shows at the RKO in Manhattan and were on the bill with The Who. Leslie says "I'd heard of the Who on records but it was the first time I'd seen them. When I saw them smashing up their instruments I just thought 'Jesus what a great idea' and I started to do it too. I tell you I didn't know what I was doing. I was concentrating more on that than playing the guitar. But finally I went to see The Cream at the Village Theatre before it was Fillmore, and I realized I'd better learn to play it or pack it in.

"Felix was really the first person I actually learnt from, but I never took lessons. I'd listen to Pete Townshend, Eric, Jimi and Albert King, of course. It's got to be someone who burns on a guitar and Albert does that best for me. The very first gig we played as Mountain was at Fillmore West and we were third on the bill with Steve Miller and Albert - I was terrified! The other night Felix and I were playing something. I do a solo on stage and I do different things all the time. I fool around and throw things in. Parts from 'Tommy,' 'Shakin' All Over' tidbits here and there. I love the way Pete Townshend plays chords. The incredible biting full sound he gets when he plays chords. He's such an animal on stage he's incredible to watch.

"I met Felix when I was playing with the Vagrants. He produced one of our records. My brother was playing bass and he picked up his instrument and started to show him how to play something and I thought 'Wow, he really plays well.' Felix started an album with us but it was never finished because he thought we weren't ready. He said he'd get back with us when he had more time. I said that the group might break up and he said that might not be the worse thing in the world! I left the Vagrants after three years and kept in touch with Felix and finally we got into Mountain."

Felix, too, was always into music but not from the group end. Born in the Bronx, he went to a N. Y. High School for Music and Art and then to The University of Michigan Conservatory for Music to study orchestration and conducting. "Then," he says, "I went straight into the Army! I got an honorable discharge and didn't really know what I was going to do. I found that the field I had prepared myself for was totally closed to me. Conducting and choral. The training wasn't lost because most of it was in rehearsal technique and in the analysis of the music you are going to prepare. It's putting the music together that worked out fine 'cos as a producer I feel that the most important element is being able to put what's there in the studio together and make it cohesive, powerful and strong. So though it wasn't wasted, the

doors were closed for the specific area I was trained for. And I went to everyone. The National Orchestral Society - everybody.

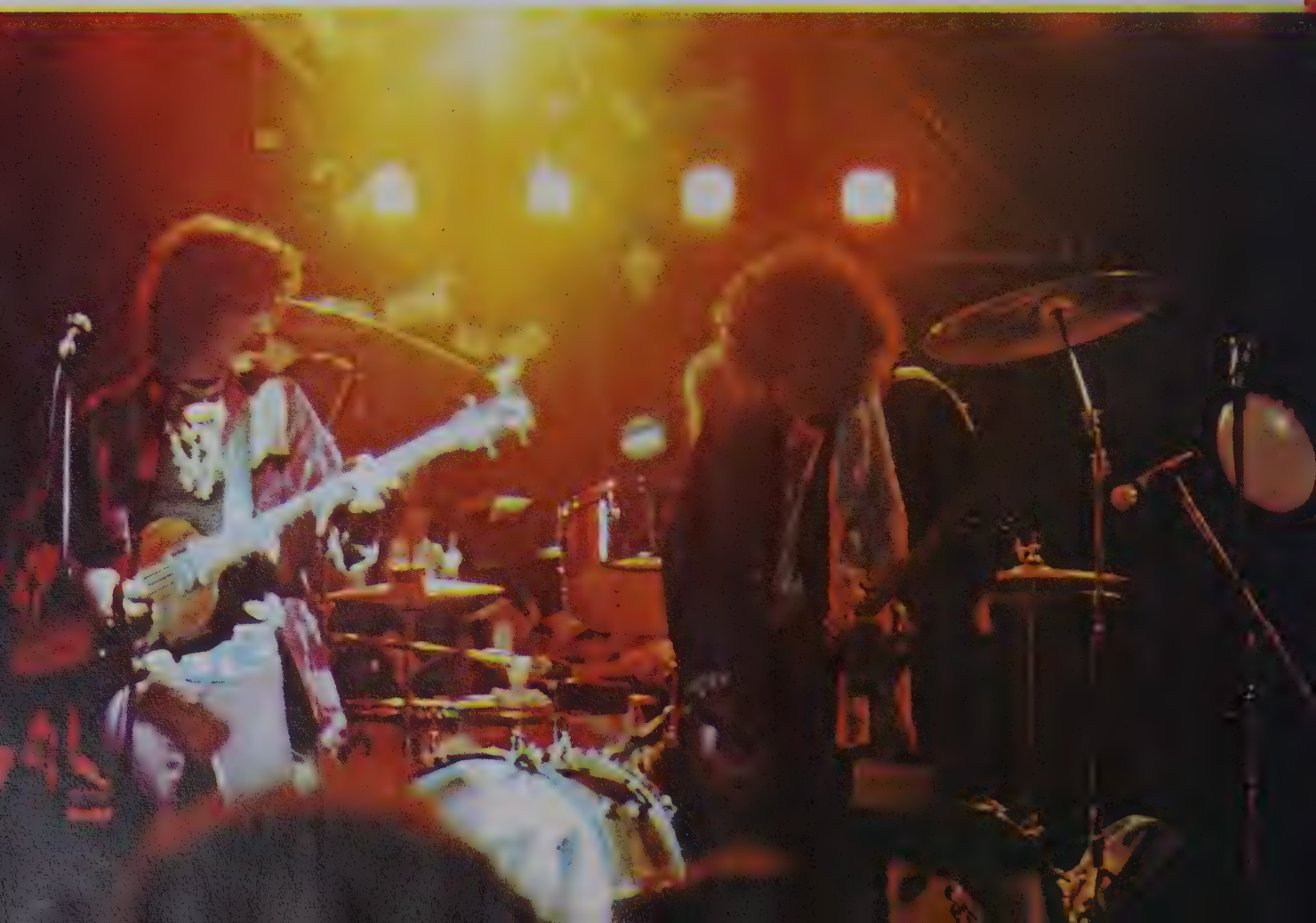
"It's just the same now. I've decided definitely that classical music - "serious" music as they like to call it - is virtually dead as far as creativity is concerned. And the serious music of today is what I'm involved in. And anyone who is in classical music and realizes what's going on knows that. People like Bernstein, who obviously listens. In an interview he made comment about The Cream. He's obviously heard the records. He spends the time listening to the new things. I'm convinced in my own mind he's heard Mountain. That at least he knows what it's trying to do, and I wouldn't doubt that he's bright enough to incorporate everything he hears into his own music even if it's an auratorio centering around Israel. He's brilliant. He's alive. But there's not too many. They're mostly just old idiots.

"So there was no way in. I sold World Book Encyclopedias for a while and Electronic equipment door - to - door, for three or four months. Then I started drifting down, hanging out in the Village. I saw immediately that the place was just alive with new things. Things that either I hadn't heard before or re-kindled my interest in the things I had. The folk culture of America, Scotland, Great Britain, everywhere - it was just happening down there.

"Up to that point I'd been involved in the live performance of classical and folk music. I was listening to Sonny Terry and Brownie McGhee. I was a member of the University of Michigan Folklore Society where I had met and played with John Lee Hooker, Howling Wolf - all of those people, so I did have a background in blues and folk, which I brought with me. So that when I met Tim Hardin, Richie Havens and those people we had a frequency we could function on. Ofcourse, Timmy Hardin was a big thing when he came to New York from Boston. He was up to that time the greatest singer I had ever heard. He did more with his voice emotionally and musically than any other singer I had ever heard, including the Billie Holiday's. I don't care what anyone says, he was a killer.

"In '63 I was a folk - band and in '64/'65 I was a bass player with Ian & Sylvia. In fact, that was the first time I came to Great Britain. I played bass for Gordon Lightfoot and Ian & Sylvia on that tour. Really from '63 to '66 I was mostly a studio musician. John Sebastian and I were a team. We worked on everything together at Elektra records. Tom Paxton, he's much more accepted in Great Britain than he is here, I did everything with him - at least his four first albums. And Tom Rush, Mimi & Dick Farina, Joan Baez... bass on Tim Hardin's "If I Were A Carpenter", a lot of Richie Havens things. I got so involved in all that that finally I got into arranging, which I had been trained for. Except not stock orchestral arranging but transferring that too, for instance, Richie Haven's "Morning Morning" on his first album. Buffy St. Marie's "Timeless Love," Ian & Sylvia's "French Girl," which was just for string quartet and guitar and voices. And I was musical director and arranger for a group called The Mugwumps! Zal, Cass Elliot, Jim Hendrix, Denny Doherty and John Sebastian was the harmonica player. That was the first electric band during the period.

"In '64 I signed with Columbia as a solo performer, but it didn't work out



because they didn't quite see it the way I saw it, so I just walked away, which is the habit I've had all my life. If I don't like the way things are going I leave regardless of how important it's supposed to be to everyone else. 'Cos I can't make it. A lot of people who know me mix that up with ego, but I like to think of it as pride rather than ego. In other words I can't be involved in something that I know could be better and yet be in a position not to make it better. That's what got me into production in the first place. I was doing these hundreds of arrangements where I'd sit all night long and write a chart and hear it in my head and then when I got the final mix of the record it would be nothing like what I dreamed about. And so when the Youngbloods signed with RCA in '66 and asked me to produce their records, I just jumped at it. The result of that was their first album "Get Together." They wanted me 'cos we were on the street together and I knew where their heads were at."

Leslie joins the conversation about Felix walking away when he's not satisfied, "You know with The Vagrants, Felix told us we just weren't going to finish the album." Felix picks it up: "Yeah, man, that was just about the hardest thing I've ever had to do was to tell the band because I dig Leslie so much and believed in him. We went to Mirror Sound Studios in N.Y. and I tried and tried and realized I was beating a dead horse, so I turned all the microphones off. I remember it vividly and I walked out and said, 'There's no chance boys, we've got to go home because it's not there.' It was the kind of thing where all of us were in tears. I believed so much in him and everything he had was riding on Felix Pappalardi being in the studio with The Vagrants at that particular time, and I had to say 'No chance, it's just not there.' And then it happened again with Leslie, because while I was completing The Cream after they had broken up and I was sort of trying to set my direction and talk to Jack Bruce on the 'phone about his album, Leslie had put, or really *thrown* together something. I know why. Because he knew that was what I would want to see. I would want to see him attempt - effort. He had a terrible drummer and a terrible organ player, but the point is I went down to this loft one night and I heard what he had done and I saw what he was doing. He was alive and vibrant and there was nothing happening with the other two guys. But we went into the studio and I had to come out and again say 'Leslie, I'm sorry, man, but there's no way.'

"The next night we came in and we just started to play a couple of licks together and I went into the control room and I listened and it was just right. So together. And at that point came the idea, 'well, I'm going to get the man's album done even if I have to play on every track myself.' I was having pressure put on me too to do a solo album, but I just couldn't take it. I couldn't stand the

sound of my own voice. Part of it was aspiration, I wanted to sing so much better than I could sing then. In fact, than I am able to sing now. Except the thing is now is that the anxiety has been covered by time. And there have been things I have sung since the band that have knocked me out."

Leslie, who is pretty quiet during all this rap, comes in again "I always love the way he sings. In fact I love something he doesn't do too- sing the blues", and Felix grins a lot.

"So that was the beginning of Mountain, 'cos I'd found someone I really dug to play with. With The Cream? I think the greatness of the band was the fact that it was a trio and there was nowhere I could function in it. I guess I could have played keyboard but it wasn't considered very seriously.

I asked how The Cream had come about. How did he get to produce them?

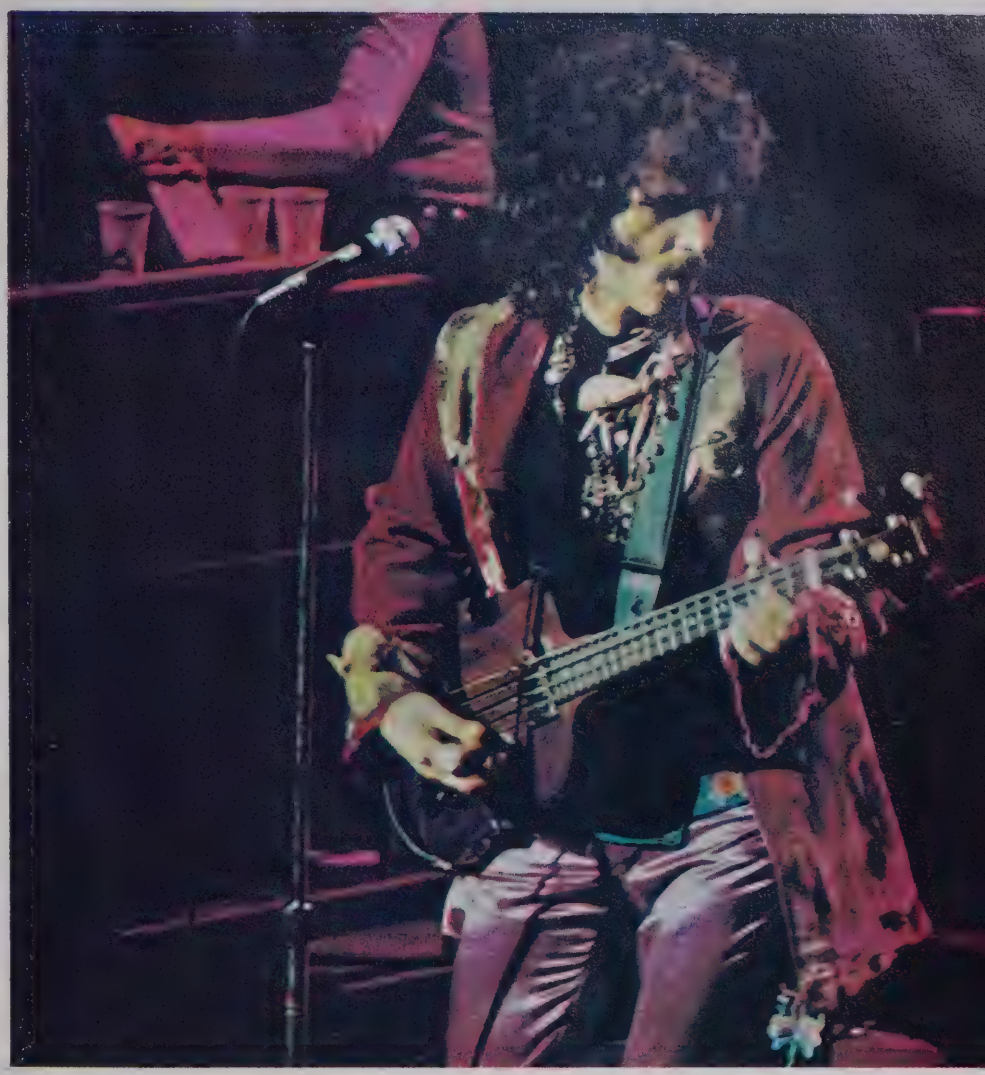
"I had sort of taken Phil Spector's place at Atlantic as Ahmet Ertegun's protege. I'd gone over there and Ahmet and I really hit it off. I really loved him. I was working on a whole bunch of projects at once. I'd done The Youngbloods. The Youngbloods was over for me and I moved on, and I went over and started hanging out at Atlantic. I was in Ahmet's office one afternoon and Tommy Dowd and Arif Mardin came in and said there were three boys from London and I don't remember the exact thing, but either they didn't have time or it wasn't get-

ting anywhere, but would I come into the studio and attempt to take over. That was the first day they were in the studio. In the next five days we completed "Disraeli Gears.' It was very loose. Gail Collins (his wife) and I wrote "World of Pain" the second night and 'Strange Brew' was written that afternoon. 'Strange Brew' was the first track we completed, then we went on to 'Sunshine,' 'Ulysses' and completed the album. I played on some of the tracks. On 'Blue Blue Condition' I remember, and then from there it evolved where I played more on 'Wheels on Fire' and then even more on 'Goodbye', where I played bass on 'What a Bringdown' and piano on 'Badge.' The band on 'Badge', of course, even though it was on a Cream album was one of the best bands I've played with in my life. Jack played bass, Ginger drums, Eric lead, George Harrison ryhthm guitar and I was playing piano. That was the track for 'Badge.'

"We did the track in Los Angeles and then I did a preliminary mix in New York and we went to London and did the vocals and overdubs on 'Goodbye" and then I came back to NY and did the final mixing. They were never involved in the mixing 'cos they were never around so it was my responsibility. I'm glad of that because it put it all on me and I developed to a great degree because of that. On 'What a Bringdown,' Ginger's tune, it just worked out that Jack was playing keyboard and I played bass. Any of the orchestral effects I used with Cream were always me and Jack either playing viola and cello together or horns - on 'Warthog' I played trumpet.

Was he still working with Ginger, Eric or Jack or how was his relationship with them?

"Jack and I can work together. I did his 'Songs for a Tailor' album. That was done in London at Morgan Studios. Jack and I are still capable of a relationship. I respect him and love his music. But Ginger. Silly things, like I did an interview which had an element of humor in it and Ginger didn't take it with humor so, well, he hated me for it from that day forward, and I figured that if that was the kind of dude he was I was glad to find it out then. It killed me at the time 'cos I was really mates with him but to take something like that the way he did I was glad to find it out then rather than later, when I would have been more involved with him in a band or



something. And Eric? Eric and I never had a deep relationship."

Back to Mountain, where would they play in N. Y. now that Fillmore was closing?

"I'll do everything I can not to play Madison Square Garden. Fillmore's where we love to play. The Garden doesn't intrigue me at all. It's good for the Knickerbockers. I'd like to play basketball there! I was there at The Cream 'farewell' concert, when we got our platinum records and the stage was going round and it was so terrible. I felt so bad. I wouldn't go to the Blind Faith thing. I thought that was so jive. Two guys from Cream who I remember said they would never do anything like that again, come right back after that and go into Madison Square Gardens, and do it all over again. I couldn't go to see it."

With his own record label, own production company, what was next?

"I have a whole heap of tapes we've recorded 'live' so I'm going to listen to those and maybe that will be the next album. I also produce Mylon, Holy Smoke and David Rae. David was the guitar player with Ian & Sylvia when I was the bass-player. He decided to be a single artist and we've been working on him ever since. There's one album out on Capitol called "Maverick Child." It's relatively unknown - but beautiful, I think.

Is there anyone he'd like to produce?

"Yes, Miles Davis. In fact, I don't think he's had what he deserves since he worked with Gil Evans. I think the Gil Evans /Miles Davis projects were the best. I'd like to see them do it again. I guess I'd like to produce him and I'd like it to happen somehow, but I'm not really a pusher when it comes to things like that.

And lastly, with Felix's classical training and the deep classical, jazz and rock bases of Mountain's music, I wondered why they had avoided either extending their sound and/or blending it with a symphony orchestra a la Moody Blues.

Felix was very adamant. "I can give you my reason. I consider it complete-

ing to do with the other. I will someday do something with Leslie in that type of thing, but it's very different from all that stuff. I have an idea. It's a monumental task of arranging and conducting, which I don't have the time to do now. We've talked about it very briefly. It would be with Leslie standing in front of a full symphony orchestra *but* with the symphony orchestra's parts written by me with him in mind. When people arrange for an orchestra they take very much into consideration the range of the oboes, the range of the clarinets. I would like to do things with

ly irrelevant. One has absolutely noth- those instruments that haven't been done before. But with him in mind, so that when they're playing big block pastelle chords, he's playing what he wants to play over it. It would be breath-taking but that's in the future."

Leslie joins in again, "That's what happens on stage a lot. Felix will play chords when I'm just playing lead and he sounds like what he'd probably write down for an orchestra."

Mountain have a whole heap of ideas, all of which can be heard in their songs and in their music. Don't ask them about their music - listen.

□VICKI WICKHAM

IKE TINA TURNER

Blues' Audiences

Ike and Tina Turner move along, finally after years of dues paying (in 1951 Ike was playing piano as a member of Howling Wolf's group) they now have things together and can fill Carnegie Hall, cause a sensation in the South of France and cause Japan to jump with their show.

And like B.B. King they find themselves playing to predominantly white audiences. Ike himself considers that the younger black kids have been "brainwashed by Motown."

He reckons that the Ike and Tina Turner Revue doesn't have the kind of material that a black audience wants. "Group singing appeals to them," said Ike recently. "They don't know anything about the blues."

That bombshell dropped Ike further stated that the blues were for the "old blacks." In B.B. King's group, he was the only one who knew how to sing the blues, continued Ike – "And you can't find two piano players in the U.S. who can really play the blues!"

Ike said that he reckoned there were more whites today who know about the blues and some white singers get "as much feeling as we do."

TINA TURNER jumps and gyrates across the Carnegie Hall stage when the Ike and Tina Turner Revue with Fats Domino in attendance filled the place to capacity recently

JANIS JOPLIN

Call Her PEARL

Just before she died, Janis Joplin admitted she was bored with the name Janis and the image that went with it. "I'm sick and tired of it," she said. "Call me Pearl."

So Pearl it was – a posthumous album, "Pearl" with her and the Full Tilt Boogie Band that has turned into the most successful Joplin album released.

At this writing, "Pearl" has notched up 1,750,000 and still selling. (Her "Cheap Thrills" album with Big Brother has sold 1,500,000) While "Kozmic Blues" only made 500,000.

And singles too. Never regarded as a power in the singles market, her version of Kris Kristofferson's "Me and Bobby McGhee" (already an overworked title by the time Pearl got round to it) went to No. 1 in all the singles charts. "Cry Baby" also from the "Pearl" album was released, again to strong sales.

Columbia went ahead and re-relased, with a couple of tracks added, the original Big Brother and the Holding Company album released on Mainstream that introduced the Joplin voice to the record buying public.

A sad fact – only four albums exist with Janis singing have been released, plus a bootleg album of a San Rafael concert she did in May 1970 with the Full Tilt Boogie Band. This was the subject of a court action and million dollar damages suit against the bootleggers.

Call her Pearl.

T. REX

Feeding Off Big Audiences

MARC BOLAN, right, and Mickey Finn, the heart of T. Rex

Marc Bolan is in T. Rex, formerly Tyrannosaurus Rex (which he founded), a group that had a mild hit, "Ride the White Swan" in America and a big big smash, "Hot Love" in England their home base. "Hot Love" was a little off the usual Bolan track because his lyrics are usually full of kids riding white swans, wizards, seagull ladies, cosmic eyes and the Liquid Poetess.

So along came T. Rex to America after some very successful British tours when Mr. Bolan stated flatly, "In England it's bebopalula time - everybody sort of wants to dance." In England T. Rex starts a gig acoustic -- for about 35 minutes, says Marc -- and then gets off into electric rock energy.

But, somewhat unknown in America, a change was made. Said Marc: "Over here we're into a complete rock thing -- we are a little anonymous, although 'Ride A White Swan' got into the charts and so we have to get as much energy into the act as possible, right from the start. No chance here to do our acoustic thing yet."

And the group ran into a little problem. "On the West Coast we are regarded as an occult group. I think it comes from some of the mystical stuff we did earlier and my book 'Warlock In Love' -- we get ourselves confused with the Incredible String Band. I was interested once in mythology but that's about it. It's like Black Sabbath -- because of their name the kids think they're into the occult thing.

"We'll be recording in the States in Los Angeles. We really don't have any time at all with the live gigs to work up an album so we have to fit it in where we can. At the Whiskey in Los Angeles we had two of the Mothers of Invention singing with us -- they were on our "Hot Love" single in England.

"When I heard the American single of 'Ride A White Swan' I nearly cried. They had taken their master tape for the American single off a normal English single and put it out. Nothing like the sound that we originally had -- I cut that four times myself -- a really inferior pressing over here.

"Back in England it was really great getting such big crowds. I don't want to play to small audiences anymore, not really. I feed off a big audience because we've got to that point in England. Like Led Zeppelin and the Stones -- I saw them in England at places like the Marquee Club and the Roundhouse and they had small audiences because these were really small places -- it was a kind of thank you gig for the fans.

"But the point is they were bad because the audience was so small. They were used to the big audiences and their energy, the big clap."

Marc also likes to experiment with sounds. He says: "I've got a mini Moog for guitar -- really, you just plug it in and have about four knobs to play with. You get a real 2001 sound, next year's electric guitar sound. □

PLATTER CHATTER

ROLLING STONES Sticky Fingers (Rolling Stones Records).
No longer searching for any new direction, no loose ends showing, just straight ahead Rolling Stones music, finely honed rock with a few country roots sticking out. It drives along, tight and together. This album's "Love In Vain" is "I Got The Blues," "Dead Flowers" is their country track and Fred McDowell is paid homage, via Keith's bottleneck on "You Gotta Move." Perhaps, though, the best track is the dirgy "Moonlight Mile" – the most personal and reflective set of lyrics on the album.

GRIN (Spindizzy)
Nils Lofgren, occasional piano player for Neil Young and Crazy Horse is the attraction here with his own group, and as a writer (all the cuts are written by him). It's a somewhat off beat approach, heavy music in the lighter vein. Could be one of IMPORTANT albums.

JETHRO TULL Aqualung (Reprise)
Supposedly pro God and anti church this is a series of Ian Anderson songs with religious overtones. Perhaps he had to get it off his chest but the lyrics say nothing that hasn't been said before. But it's an interesting addition to the growing collection of God songs these days.

HEADS HANDS & FEET – hard rock and country

HEAD HANDS AND FEET (Capitol)
Of the school of hard rocks and from England, this largish group have been moving many during their live gigs. On record they push out the hard stuff, nod towards the country market every so often but don't sound all that original.

MEMPHIS SLIM Blue Memphis (Warner Bros.)
Pianist Memphis Slim, one of original Chicago, a pre electric bluesmen, teams up with John Paul Jones, Peter Green, Duster Bennett and some other British blues electrics. Main attraction is the long "Blue Memphis Suite" which is autobiographical, if not startlingly original. Memphis does it in his one man concerts which America should see (Memphis has been living in Paris for a long time).

MANHATTAN TRANSFER Jukin' (Capitol)
Good vibes album. Oldies ranging from the 1930's druggie, "If You're A Viper" up through the Ink Spots to the old rocker "Guided Missiles." Heavier than Sha Na Na and a little wittier because Sha Na Na always have trouble coming across non visually.

ELTON JOHN 1-11-70 (UNI).
A recording of a radio show done on the date mentioned that has familiar items from Elton's repertoire "(Take Me To The Pilot" "Burn Down The Mission" etc.) and some that haven't been on record before, although he uses them on stage – "Honky Tonk Women" and "Can I Put You On". Audience applause is thin, naturally, because only 100 people were privileged to attend but despite this there's a lot of atmosphere, which is what live albums are supposed to capture. Actually this was put out because there was a bootleg already going around – that shows the danger of these radio dates.

JOHNNY OTIS Live At Monterey (Epic)
Actually it's the Otis Show taken from the Monterey Jazz Festival in 1970 when Mr. Otis with Little Esther, Roy Brown, Joe Turner, Cleanhead Vinson, Ivory Joe Hunter took the straight rocking blues and turned everyone upside down. Little Esther gets A for excitement and Vinson top marks for digging right inside some blues licks. Otis himself gets it for his Diddleyish "Willie and the Hand Jive" which opens and sets the mood over the whole two albums. □

JETHRO TULL (left to right, Clive Bunker, Martin Barre, Jeffrey Hammond-Hammond, Ian Anderson, John Evan) – pro God and anti Church

COMMUNICATION

FIND YOURSELF

We must constantly ask: How important is communication? How important is talking, relating, helping, affecting, associating, writing, painting, reading, playing, accompanying, singing or simply being with? Why ask? It is the very groundwork or soil upon which we grow or shrivel, live or exist, smile or frown, laugh or cry, love or hate, help or kill, achieve or drift.

Yet we really take it for granted. Whether or not we agree with it all: the TV, radio, newspapers, magazines, mail, telephone, letters, travel - spoken words, we cannot help but think it's all being said. Yes, think of the ease with which it all works, the vast amount of words, pictures, opinions, reaching us every day. No wonder we enjoy those occasional moments of silence during which we can hear ourselves talking to us.

The flood is overwhelming and we could get lost in it. But is it complete? ARE we hearing everything? We are living in something like a Tower of Babel wherein everyone is building his own way, trying to use his own words and ideas and real mutual understanding is rare. Agreement seems conformity (a bad name) and disagreement is radicalism (another bad name).

But if and when we examine the Babel noises we find repititions, cliches, slogans, social noises, or mere sounds to fill the silence. This cuts down the amount of meaningful communication. No wonder we begin to feel that only facts and statistics make sense. They can be proven, at least for a while. Yet facts and statistics are necessary for practical action. Fine, but isn't there more to be said? We are humans first and INDIVIDUALS before that.

We are told to buy this or that, go here or there, that everybody's got one, to get with it, to revere only the latest, and everything except, to first be ourselves. Behind all the persuasions or pressures to join, be like or liked, to do, to say, to wear, to hear, or feel, is the insisting that we look outward FROM ourselves. No one is questioning them all the way. It's the amount -- the vastness of the pressures and the one way of looking -- out, and never IN.

We must first think individually about our ideas and actions, or we lose out and simply repeat others' ideas.

But many of our own ways of seeing and feeling can not be put into words. We are so accustomed to words that they seem the only way of communicating. Gestures, feelings, and symbols existed long before words and they conveyed ideas. Yes, we are more complex today and have so much more to define and explain. Nevertheless, the symbol, which is an image that conveys a large idea, and gesture are basic areas around which we express our feelings and thoughts. And then there are the experiences we have and cannot explain. We may see a doorway, a person standing and waiting, a child playing, a face, a branch moving in the wind, and, without reference to memory or poetry the image, at that time and place reminds us ---, creates a vision of ---, has a real meaning that ---, and we try to describe it by putting it into words and cannot. It won't fit logic. Yet, somehow it seemed important at that instant. We try to describe it and our listener yawns or nods. We then forget it.

But the Tower of Babel keeps buzzing and flashing and we even add to the din. Special devices on cars increase noise and ego, catch phrases for shock effect, "conversation pieces" of gadgetry, new machines and so many ways of reaching out there to others. Advertising techniques set the pace and give the cues. Attract, attract, attract by any and all means. But is this "outward going" solving problems or making smiles?

Not really. No more than having full security and owning the latest. You see, not all the living is out there. In your world everything starts IN you. This has nothing to do with neurosis, introversion, or other psychological disorder. It simply means that you must first be able to examine, approve, feel, and know what you see and hear from your world AND from inside you. It is part of living: you with you. The Babel noises make us doubt our real ideas. And when we do think differently we are advised to adapt. And when we do not want to adapt we may rebel, become emotional and follows the usual confusion.

When our inner lives are rich and very satisfying, so will our lives with others. Inner life has nothing to do with contemplating your navel, or hermit life. Your first right is to yourself. And it is no more selfish than if and when you carefully build your home and then bring your family to live in it. You build yourself and then you can share your responses with others.

The Babel's pressure implies that only outside values are worthy and our personal lives must be based upon outer ways of seeing and doing. But many of us rebel against the Babel noises and go to other extremes. If a fast talking salesman got you so mad you bought his rival's product, you usually find you may not have wanted either product. Pick and choose carefully. The price tag is wired to all our actions good or bad.

Note: Not by any stretch of imagination is anyone advising you to obey chance whims, drive over 100 mph, belt someone in the chops because you simply feel like it. In fact, all this writing is directed toward having you train your sense of values so that your picking and choosing from and with your world will bring real stature to your growth and the real thing we call "happiness." There, I said it. Corny isn't it. But there is no substitute and there's no use dressing up the condition with clever terms that only serve to hide it. Don't let the Babel noises cause you to equate some of the really fine things in life with materialist thinking, conformity in any sense but what you really want. If you feel happy with every thing that is considered conformity with established values including a flock of material values, then work for them and be happy or be a hypocrite and deny yourself. And this includes small home with lawn, babies, TV, 9 to 5 routine and the rest.

Many of us feel that if left to our own devices, that is, giving vent to our real selves, we'll run amuck, doing all sorts of nasty things, or become introverted. Not at all. Your basic drives are healthy and need loving care and attention. When people do real wrong, the basic drive is misdirected. It is energy which can wreck or build. Build. Why suffer?

Very well then, how can you find yourself? Where can you find a way of seeing and putting things together, to relate, in order to find your real values and strength? It's been said before in this column and directed to you from other approaches. Let's try to condense it.

First know that we depend very heavily upon words. The words become facts and finally things to us. The Tower of Babel was stressed because it uses words and images, BUT, mostly in the service of the latest or the sensational. But we know living has something to do with the Past, and present. Every step we take is one foot in Past, and the other directed toward future, while hovering in the present. Life is motion, not speed. Change is stressed as integral to life. Fine. What change? Or change only? When studying motion you must be able to relate values, objects, places, and persons. Where is this studied and given to us? The ARTS.

The artist must carefully select and reject from the buzzing confusion just as we all must. He then skillfully puts the selections together into a coherent form. A large segment of public must be able to respond to this communication. The art work still remains individual, yet it hits a fundamental note. For our purposes, put aside Art History, critic's appraisals, culture, hidden meanings in the work. Try to grasp the process.

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BADFINGER
The Natural Way

They used to be known as the "Come and Get it Kids," and in fact they still have that reputation, which grew out of their first single, in the U. K. In the States, Badfinger is on much stronger footing, constantly growing in experience and constantly adding to their audience.

BADFINGER – boosted by McCartney and Harrison

Mike Gibbins, the drummer for the group sums up the group's feelings on superstars and super quick success. "We lived together for four years, the group and the manager, Bill Collins. We learned that the natural way is the best way and take things as they come. I really don't think that any of us are in a hurry to be superstars. Success is a long road which takes experience. It is natural and therefore we are natural. Recognition will come. And I really do not think that the supergroup thing is the motivation of anyone in the group."

Mike gives much of the credit for the group's success up to this point to Paul McCartney, who has often been credited with Badfinger's discovery. "First of all, he wrote "Come and Get it," said Mike. "Secondly, he literally gave us the gig of writing part of the score of "The Magic Christian." McCartney said he just didn't have time for it and told the people who asked him to do the music that we could do the music. But we could not have been as successful as we were without his guidance."

"The first time the group met Paul," Mike continued, "he came into the studio and played us 'Hey Jude.' This was before they released it. It literally blew our minds. Here we were, young kids and this guy named Paul McCartney comes in to produce our record after he heard some of our tapes, which were tapes of a relatively inexperienced group. The first session he did with us, he had complete control. By the last session for our LP, he had given us complete control. His presence was a tremendous lift. His experience had

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READERS' REVIEWS

JOHNNY WINTER
And Live (CBS Records)

First of all there is a personnel change. We have Bobby Caldwell replacing Randy Z on drums. In my opinion this is a wise choice -- he has a better feel for the music and he keeps a better beat. Winter and Rick Derringer trade off some of the best guitar I've heard in months, especially on "Mean Town Blues," and "It's My Own Fault." Johnny's singing is strong as usual but one minor fault is Rick's singing -- it just doesn't fit in.

In a day when groups get worse and worse, Johnny Winter And seem to get better and better.

ROBERT FELDMAN
Brooklyn, N.Y.

JIMI HENDRIX
Live At The Los Angeles Forum (Munia Records)

This bootlegged album has the terrible recording characteristics of bootlegged albums but somehow the album is good. The album has ten cuts -- "Roomful of Mirrors" is "Freedom" from the genuine "Cry of Love" album under another name. This has a drum solo that, because of the recording quality sounds like tin cans. Hendrix' guitar is, during most of the album, the only thing audible -- but that's okay.

BRUCE PATTERSON
Englewood, N.J.

FREE
Fire And Water (Polydor Records)

From what I've read about this group, this is their third album. I didn't go out and buy it because they are my favorite group but because I saw it on sale and can't refuse a good bargain. Free seem to be a fairly tight rock quartet who know what they're doing. One track, "Remember" is perhaps one of the best cuts on the album. It's the type of song that makes you feel like relaxing with its lazy-bluesy feel. The guitarist Paul Kossof proves that he has blues roots with an excellent solo. "Mr. Big" is my favorite cut -- it has a very steady beat with extra good drums. I don't really dig the guitar solo but the rhythm is fantastic, finishing with a long bass and guitar extravaganza that left me breathless. Also included is their hit single, "All Right Now" which is a good way to end the LP, though not my personal favorite.

Mel Bryan
13 Huron Court,
Aurora, Canada

ALICE COOPER
Pretties For You (Straight Records)

I've waited a year for this album and it was well worth the wait. Alice Cooper is a group that is one of Frank Zappa's discoveries and isn't it funny that all the good groups are unknown (Editor's note: At this writing Alice Cooper have, in fact, made a breakthrough with their single "18") They are about as heavy as you could ask for and the songwriting is also excellent. The titles of some of the songs are very intriguing -- things like "10 Minutes Before The Worm," "Sing Low Sweet Cheerio" and "BB On Mars."

Steve Prazak
830 Sheldon Road,
Charleston, S.C.

RITA COOLIDGE
(A&M Records)

This album is the latest offering from the Joe Cocker-Leon Russell-Delany and Bonnie family of musicians and singers. Rita Coolidge started out as a backup singer for DB's original Friends (she can be heard on the Elektra album and the "On Tour" LP with Clapton) and eventually joined Cocker's Mad Dogs and Englishmen chorus for their American tour and subsequent live album. However, the reader should be aware that this album has none of the loose funkiness which characterized the latter recordings. The arrangements are letter-perfect and there are no outstanding instrumental solos. Backup musicians include the Byrds' Clarence White, Chris Ehtridge (former Burrito Brother), Booker T. Jones and Duck Dunn of the fabulous M.G.s, and Steve Stills. The choice of material is a wide one, including compositions from Van Morrison, Neil Young, Reddig-Cropper, and the Smokey Robinson team.

Interestingly, the most successful cuts were penned by writers previously unknown to me. Donna Weiss co-authored the opening song, "That Man is My Weakness' and also "Mud Island". The latter number features outstanding bottle-neck guitar from the great Ry Cooder and a catchy chorus sung by the Blackberries (Clydie King, Vanetta Fields, and Shirley Matthews). Donna was also a member of the Cocker chorus and sings backup on this album. So does Rita's siter Priscilla, whose first album, produced by Booker T., has just been released on the AM label. Always room for one more! Another excellent cut is Marc Benno's "I Always Called Them Mountains", a beautiful ballad given a very moving delivery by Rita. Benno was formerly one half of the Asylum Choir with Leon Russell.

But in the end the real star of this extravaganza is Rita herself, a truly fine singer with a smoky Southern tone and perfect control. I like her best on the ballads like "Mountains" and Neil Young's "I Believe in You" but her pronunciation of "y'all" on "The Happy Song" is a real treat. A new Janis Joplin she is not -- she is Rita Coolidge and this is her first album and I like it very much.

Andrew Schwartz
15 Villa Lane
Larchmont, N.Y.

RITA COOLIDGE -- her first album with some heavy names to back her up

THE WHO – working up a new act after their "Live At Leeds" album revealed all. John Entwistle is third from left.

SOLO WHO – ENTWHISTLE, THE QUIET ONE

John Entwistle has long been regarded as the quiet member of the Who. In a way he has been looked upon much in the same way people have considered Ringo Starr – always there and making his valuable contribution to the group but not forthcoming and very much a background member.

Just as Ringo has now seen fit to change all that with his single "It Don't Come Easy", Entwistle has released his solo album – and solo single.

The thing that puzzles most people about the Entwistle single is the inclusion of "Rudolph the Red Nosed Reindeer" at the end of the number.

Explained John: "Both the tracks are from my album ("Smash Your Head Against The Wall") and all the way through the album it's about how futile things are. Then on the last track, which was released as a single, I just give up and say I believe in everything. The Rudolph bit is stuck on the end to show how pointless it all is anyway.

"It doesn't really work on the single because it's out of context to the rest of the album."

Apart from singing lead and taking care of the vocal harmonies on the album, John plays bass guitar, piano, electric piano, organ, flugelhorn, trumpet, trombone and cowbell. The redoubtable Who drummer Keith Moon plays bongoes on one track and Humble Pie's Jerry Shirley plays drums throughout.

John told me: "I had to do the album or I'd have gone out of my head. There was so much bottled up inside me that I had to let out. I wrote purely for myself – Pete does the group writing. But we may do a couple of numbers on stage when we get the new act sorted out."

While he obviously wants his new single to be a hit – it had only been released in Britain when we talked – John doesn't place too much importance on them generally.

He joked: "We haven't had a hit for 20 years – it just shows the importance of singles. A few have waltzed about in the charts but we haven't had anything really big."

In the album field, though, the Who outsell most of their rivals time and time again and "Tommy" has now become a standard for the Who, still one

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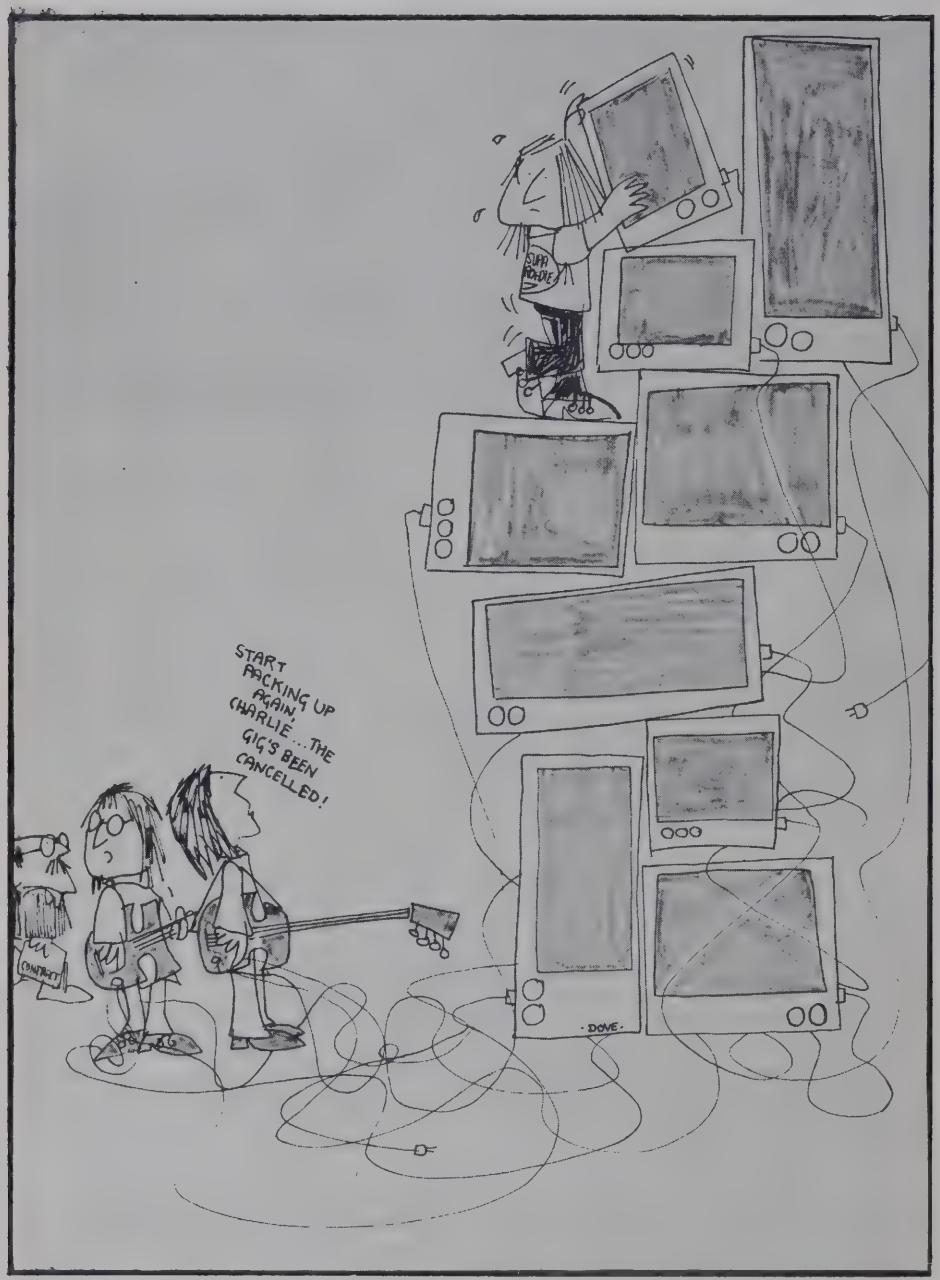
ROCK



Fuzz tones that wah - wah, tubes versus transistors that sound like tubes, lots of little speakers or one big one, building your own guitar amplifier or buying one by mail. . .all this is just the beginning for anyone really interested in getting the most for their money when it comes to equipping a band with guitars, amps, and a sound system.

Now many musicians will just wander into a music store, plunk their money down on the counter, and point to the biggest or prettiest, or farthest - out piece of equipment they see. Five years ago you could have done that. But five years ago there wasn't such a big chance of going completely wrong. Today there are so many amplifiers and so many guitars and so many little units to make weird sounds that the rock musician has to be as well informed as possible about what's happening. Or else he's going to be throwing his money away.

Aware of just how complex rock electronics had become at every level, I recently wrote a book called "The Rock Musicians' Guide To Electric Guitars And Amplifiers" (Pyramid Books). When I started the book I figured all I'd have to do is list a few guitars and amps and let it go at that. But by the time I'd finished my research I realized just how incredible rock equipment is these days and just how confusing it must be for the musician who wants the best for the money he or she has to spend.

So "The Rock Musician's Guide" turned into a little bit of an encyclopedia and for weeks my head was whirling with visions of amps with three bottoms and guitars with interchangeable pickups.

Let's run down some of the major points you should be aware of as a rock musician. First of all that old problem between tubes and transistors is still with us. Fender has solved the problem by manufacturing two different lines of amplifiers: tube and transistor. And they even have a couple of amps that are transistor but which have settings that give a tube sound.

What's the difference ? Tubes distort sound to a certain degree just by being tubes. Transistors reproduce sound very cleanly. Now say you want a small amp that gives a really funky feeling similar to the sound that the blues artists get on their records. Well tubes will give you that. But say, on the other hand, you want a real tower of power that will roar out at the audience with a clean, clear, crisp impact. Then you're definitely going to want to play through a transistorized amp.

Some musicians feel that transistors are just too clean. Others know that they're too clean but manage to "dirty" them up by using fuzz tone units or other electronics special effects units between the guitar and the amp.

I tend to favor tubes or transistors myself. But as I also point out the rock

ELECTRONICS

musician must be aware of the differences. There are applications where each is better than the other. . .and worse. The musician must know this. He or she must, in other words, become as knowledgeable about the technical side of rock as he or she is about the musical side.

Guitars are the same way. Some folks are looking to play rock and roll on an old Les Paul Gibson while others are trying to make Dan Armstrong's See Through Guitar sound like a Les Paul. Each and every guitar made these days has the ability to sound like a lot of other guitars made these days. But each and every guitar has one sound which is personal to it. Again, you've got to know what you want or you're going to walk out of the guitar store with an axe that might just be better at cutting down trees than giving you the exact sound you want.

That's the great thing about all these advances in electronics, you can get what you want. You can sound like no one else or like everyone else simply by exercising (or not exercising) your judgment.

Of course I don't mean to scare anyone. What has happened to rock equipment is really exciting. Hundreds of manufacturers are all working to make our music better. That's exciting in and of itself.

What I do mean to do is to warn everyone that they have to know what they're doing or else they're not going to be able to take advantage of all the work that these manufacturers have done.

I think the major demand - and the biggest single change that has taken place in rock equipment - is the cry from all of us for more power. Five years ago we were all happy with forty or fifty watts and two twelve - inch speakers. I can even remember that as recently as 1967 having two fifteen-inch speakers was a big deal. Not so today when a rock musician, even if his or her band never plays anymore than the local high school gym, has to be ready to fill a hall that would have seemed like a football stadium compared to the size of halls a few years ago. And to fill that hall you're not going to get away with only two twelve-inch speakers. You're going to need more than one speaker cabinet bottom and more than forty watts of power.

So manufacturers have started to make amp tops that will put out up to a thousand watts of power (the Coral Kilowatt is the one with the thousand watts of peak music power, by the way,) and speaker bottoms that will handle that power.

But if the speakers handle all the power then how are you going to distort. That's a good question and again the answer leads to you going into the music store and trying things out before you buy. You have to try special effects units such as those by Electro-Harmonix or Fender or Kent or Goya before you really get into just what you're going to need. You're going to have to decide if the sound of twelve - inch speakers suits you better than the sound of ten-inch or fifteen - inch speakers. And you're going to have to decide if you're buying too many (as well as too few) cabinet bottoms for the type of halls you're intending to play. And whether you can add on extra bottoms when you become famous enough to play The Fillmore!

I think that maybe the biggest set of changes that have taken place in rock equipment recently is in the area of sound systems. And in "The Rock Musicians' Guide To Electric Guitars And Amplifiers" I spend a good deal of time running down just exactly what a good p.a. is and how to set it up so that it works. Cause you can go out and spend a thousand dollars or so on a p.a. and wind up setting it up wrong - so that you might as well have saved your money.

At first rock musicians tended to regard the sound system as something that wasn't really necessary, "we'll just use whatever they have at the job" seemed to be the prevalent attitude. Which was all right when no one was playing out of an amp any bigger than a Dual Reverb. But as the amps got bigger the sound systems stayed the same size and soon you couldn't hear a word that was being sung. Now one of the things I emphasize in the book is that the singers should consider their p.a. systems - microphones, amps, and speakers - in the same way that the guitarist considers his amp and guitar. There's no use shouting your heart out if nobody past the first row is even going to notice you're up there!

That's what's really important: attitude. If you're going to keep up with the state of the rock art you have to have new attitudes. In days gone by all of us could just shrug and say, "Well they don't make it so I guess I'll have to settle out." But today they do make it. You have to have the right attitude about that. You have to say to yourself that you're going to find out exactly what you need, decide what you want, and then go out and get just that. Not something almost the right size or power. But something that's exactly suited to fit your needs.

Another important area that I found many groups were not up with is recording your sets when you play. I devoted one section of the book to talking with rock musicians about their equipment and their way of doing things. I found that even the bigger groups - like Chicago, for instance - always recorded their sets and listened to them the next day. I recently spent some time with the Stooges and they do the same. So why not your band? If groups that have their music together enough to be selling lots of records and making lots of concert appearances listen to what they sound like after each set and learn by their mistakes, then you should too. And there are many new units which you can plug right into your sound system to record your set, and they aren't all that expensive.

Well, that's what's happening. You've got to know your needs and now what you're doing. There's no way around it today. Everything is available to you in the way of equipment (except, of course, guitars that play themselves) but it is up to you to take advantage of that fact. I hope that with this article and with the book I've at least made you aware that you have to be aware. That's the first step to making better music - the music of the 1970's. □

Richard Robinson, a former editor of Hit Parader.

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WORDS TO YOUR FAVORITE HITS

•NEVER DREAMED YOU'D LEAVE IN SUMMER

(As recorded by Stevie Wonder)
STEVIE WONDER
SYREETA WRIGHT

I never dreamed you'd leave in summer
I thought you would go then come back home
I thought the cold would leave the summer
But my quiet nights will be spent alone.

You said there would be one love in springtime
That is when you started to be cold
I never dreamed you'd leave in summer
But now I find myself all alone.

You said then you'd be the life in autumn
Said you'd be the one to see the way
I never dreamed you'd leave in summer
But now I find my love is gone away
Why don't you stay.

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•NATHAN JONES

(As recorded by The Supremes)
LEONARD CASTON
KATHY WAKEFIELD

You packed your bags as I recall
And you walked slowly down the hall
You said you had to get away to ease your mind
And all you needed was a little time
But winter's passed, spring and fall
You never wrote me, you never called uh
Yeah Nathan Jones you been gone too long, gone, too long, long.
If a woman could die of tears
Nathan Jones I couldn't be here
The key that you're holding won't fit my door
And there's no room in my heart for you no more
Cause winter's passed, spring and fall
You never wrote me, you never called uh
Nathan Jones you been gone too long, gone too long du du dut.
Nathan, oh Nathan Jones um
Nathan Jones oh winter's passed, spring and fall
You never wrote me, you never called
Yeah Nathan Jones you been gone too long, gone too long.

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•PUPPET MAN

(As recorded by Tom Jones/Parrot)
NEIL SEDAKA
HOWARD GREENFIELD

Baby, baby you know it's true
I'm a puppet just for you
I'll do anything you say
I won't have it any other way
Take my heart and take my soul
Giving you complete control
If you wanna see me do my thing
Pull my string, pull my string
Puppet man, puppet man.

Baby, baby I'm your sweet pet
Just your personal marionette
Wind me up and let me go
Don't you know I'm a one-man show
Raise your finger and I'll perform
I'll cracker Jack till the crack of dawn
If you wanna see me do my thing
Pull my string
Puppet man, puppet man.

Baby, baby I'm more than you need
Satisfaction guaranteed
Any time you feel uptight
I'm at your service morning, noon and night
Do what you want me to
I'm a puppet just for you
If you wanna see me do my thing
Pull my string
Puppet man, puppet man.

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PARADE OF SONG HITS

•YOU'RE MY MAN

(As recorded by Lynn Anderson/ Columbia)
GLENN SUTTON

For once in my life I know the meaning of happiness
And what it means to have a dream come true
'Cause ev'ry day I wake up singin'
Livin' on the sunshine love is bringin'
And it's wonderful knowin' that I owe it all to you.

At least I've got a reason to be livin'
I'm at the end of the rainbow
And the gold is in my hands
Your love is so sweet I can't refuse it
Heaven help me if I ever leave it
'Cause my world's just knowin'
You're my man.

I don't understand you but God knows I love you
You're my man.

I feel so safe when I'm in your arms
'Cause you're all man
You're heaven on earth and so dependable
Together we're a team that's just unbendable

I want the whole wide world to know
You're my man
My whole world's just knowin'
You're my man.

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•WHEN YOU'RE HOT, YOU'RE HOT

(As recorded by Jerry Reed/ RCA Victor)

Well, now me and Homer Jones and Big John Talley
Had a big crap game going back in the alley;
And I kept rolling them sevens and winning all them pots.
My luck was so good I could do no wrong
I just kept on rolling and controlling them bones,
And finally they just threw up their hands and said,
"When you're hot, you're hot!"
I said, "Yeah,"

When you're hot, you're hot;
And when you're not, you're not
Put all the money in and let's roll them again
When you're hot, you're hot.

Well, now, every time I rolled them dice I'd win
And I was just gettin' ready to roll them again,
When I heard something behind me and I turned around
And there was a big ole cop.
He said, "Hello, boy," then he gave us a grin and said,
"Looks like I'm going to have to haul you all in
and keep all that money for evidence."
I said, "Well, son, when you're hot, you're hot."
He said,
When you're hot, you're hot;
And when you're not, you're not
You can 'splain it all down at city hall
When you're hot, you're hot.

Well, when he took us into court I couldn't believe my eyes.
The judge was a fishing buddy that I recognized.
I said, "Hey, judge, old buddy, old pal, I'll pay you that hundred I owe you if you get me out of this spot".
So he gave my friends a little fine to pay
He turned around and grinned at me and said,
"Ninety day, Jerry, when you're hot, you're hot"
And I said, "Thanks a lot".
When you're hot, you're hot, and when you're not, you're not.
When you're hot, you're not, you're not.
You let my friends go free and throwed the book at me
And he said, "Well, when you're hot, you're hot."
So I said, I'll tell you one thing judge, old buddy, old pal,
If you wasn't wearnin' that black robe I'd take you out in back of this courthouse and I'd try a little of your honor on.
You understand that you hillbilly, who's gonna collect my welfare?
Pay for my Cadillac?
What do you mean contempt of court
-----Judge ------- oh, Judge ---Judgie poo.

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PARADE OF SONG HITS

•SHE'S NOT JUST ANOTHER WOMAN

(As recorded by 8th Day)
R. DUNBAR
C. WILSON

She's not just another woman
She's not no no
She's not just another woman
She's not no no
She's given me a new born birth
I found sweetness on this bitter earth
She knows the things to say
To help my troubles away
And when the words she say won't do
She'll try a kiss or two
And if her kisses fail to move me
She'll take a little time to soothe me
She's mine mine mine
She knows how to console me
She's mine mine mine
She knows how to control me
I don't want nobody talking 'bout my baby
Nobody talking 'bout my baby
I never thought I'd find another
Who gave me more love than my own mother
She's not just another woman
She's not no no
She's not just another woman
She's not no no.

She taught me the meaning of giving
She brought me back from the dead to the living
From a one room dirty shack
She washed the clothes on my back
She's got electrifying lovin'
As warm as a mother's oven
Don't know where she gets the power
Her lovin' gets strong by the hour
She's mine mine mine
She knows how to console me
She's mine mine mine
She knows how to control me
Listen she's not just another woman
She's not no no
She's not just another woman
She's not no no
She's given me a new born birth
I found sweetness on this bitter earth
She's been just as close as a sister or a brother
She's done things for me I couldn't ask of my own father
I believe her love would stretch from one end of this earth to the other
Let me tell you she's not just another woman.

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•I KNOW I'M IN LOVE

(As recorded by Chee Chee & Peppy/Buddah)
JESSE JAMES
I know, I know that I'm in love
I know, I know that I'm in love
I know, I know that I'm in love
And you're the only one I'm thinking of
Listen girl, I feel the same way too
I'm gonna live my whole life loving only you
As days go by, no brighter love will shine
The love I got for you I call it super fine.

Love bug bit me and that ain't no doubt
So full of love, it's pouring out
Just as long as one and one is two
That's how long I'll be in love with you.

And if you need me baby
You can count on me
I'll be there in a hurry and that I'll guarantee
Never thought that love could be so grand
But it's so wonderful when you hold my hand
Every single night before I go to sleep
I pray so hopefully that this love will keep.

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•FUNKY NASSAU

(As recorded by the Beginning of the End)
RAPHAEL MANNING
TYRONE FITZGERALD
Nassau's gone funky and Nassau's gone soul
We've got a doggone beat now
We're gonna call our very own
Mini skirts, maxi skirts and Afro hair do
People are doin' their own
Don't care 'bout you and me.

Nassau rock and Nassau roll
Nassau's got a whole lot of soul
Listen to the drummer stum in his feet
New York they say has got a whole lot of soul
London town is too doggone cold
Nassau's got sunshine and this you all know
But we've gone funky
And got some soul too
Funky Nassau funky.

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•I'LL MEET YOU HALF WAY

(As recorded by the Partridge Family)
WES FARRELL
GERRY GOFFIN
Will there come a day
When you and I can say
We can finally see each other
Will there ever come a time
When we can find the time
To reach out for one another
We've been travelin' in circles
Such a long, long time
Trying to say hello and we can just let it ride
But you're someone that I'd like to get to know
Oh I'll meet you half way
That's better than no way
There must be someway to get it together
Ba da da da
And if there's some way
I know that someday we just might work it out forever.

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•YOU'VE GOT A FRIEND

(As recorded by Roberta Flack & Donny Hathaway)
CAROLE KING
When you're down and troubled and you need some love and care
And nothin' nothin' is goin' right
Close your eyes and think of me
And soon I will be there
To brighten up even your darkest night.

You just call out my name and you know wherever I am I'll come runnin' to see you again
Winter spring summer or fall
All you got to do is call and I'll be there
You've got a friend
Ain't it good to know that you've got a friend
When people can be so cold
They'll hurt you, desert you and take your soul if you let them
Don't you let them you just call
You've got a friend.

If the sky above you grows dark and full of clouds
And that ol' north wind begins to blow
Keep your head together and call my name out loud
Soon you'll hear me knockin' at your door.

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PARADE OF SONG HITS

•OOH POO PAH DOO

(As recorded by Ike & Tina Turner)
JESSIE HILL

Yo yo yo yo
Oh yeah, oh yeah
I want tell you 'bout ooh poo pah doo
Baby they call me the most ooh poo pah doo
Baby they call me the most
And I won't stop tryin' til I create disturbance in your mind
Oh create disturbance in your mind, create disturbance in your mind, create disturbance in your mind
And I won't stop trying til I create disturbance in your mind
I'm going to ring a few bells in your ear
Ring a few bells in your ear
Ring a few bells in your ear
Ring a few bells in your ear
And I won't stop trying til I create disturbance in your mind, oh.

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•WILD HORSES

(As recorded by the Rolling Stones)
MICK JAGGER
KEITH RICHARD

Childhood living is easy to do
The things you wanted I bought them for you
Graceless lady you know who I am
You know I can't let you slide through my hands.

Wild horses couldn't drag me away
Wild, wild horses couldn't drag me away.

I watched you suffer a dull aching pain
Now you've decided to show me the same
No sweeping exit or offstage lines
Could make me feel bitter or treat you unkind.

Wild horses couldn't drag me away
Wild, wild horses couldn't drag me away.

I know I've dreamed you a sin and a lie
I have my freedom but I don't have much time
Faith has been broken tears must be cried
Let's do some living after we die.

Wild horses couldn't drag me away
Wild, wild horses we'll ride them some day
Wild horses couldn't drag me away
Wild, wild horses we'll ride them some day.

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•IT'S TOO LATE

(As recorded by Carole King)
TONI STERN
CAROLE KING

Stayed in bed all mornin' just to pass the time
There's somethin' wrong here
There can be no denyin'
One of us is changin' or maybe we've just stopped tryin'
And it's too late, baby now, it's too late
Though we really did try to make it
Somethin' inside has died and I can't hide
And I just can't fake it.

It used to be so easy living here with you
You were light and breezy and I knew just what to do
Now you look so unhappy and I feel like a fool
And it's too late, baby now, it's too late
Though we really did try to make it
Somethin' inside has died and I can't hide
And I just can't fake it.

There'll be good times again for me and you
But we just can't stay together
Don't you feel it too?
Still I'm glad for what we had and how I once loved you
And it's too late baby, now it's too late
Though we really did try to make it
Somethin' inside has died and I can't hide
And I just can't fake it
It's too late baby
It's too late now darlin' it's too late.

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•YOU GOTTA HAVE LOVE IN YOUR HEART

(As recorded by the Supremes & 4 Tops)
NICK RESSES
DINO FEKARIS

You gotta have love in your heart
You gotta have a song on your lips
You gotta let the freedom roll
Then you'll feel good, yes you will.

I look out my window and what do I see
I see a world that's full of confusion and I know just what it needs
It needs to have a little love in its heart
It needs to have a little love in its heart
It's gotta have a song it can sing
It's gotta let the freedom roll
Then you'll feel good, yes you will.

I look in my mirror and what do I see
I see a man who's lost and he's wondering and I know just what he needs
He needs to have a little love in his heart
Gotta have a song on his lips
He's gotta let the freedom roll
Then he'll feel good, yes he will.

Tell 'em you wanna feel good (yes I do)
Oh you should feel good (yes I do)
You gotta feel good oh yeah (yes I do).

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PARADE OF SONG HITS

•SWEET AND INNOCENT

(As recorded by D. Osmond)

BILLY SHERRILL
RICK HALL

Lots of boys are gracious
And lots of boys are true
But they can't make me feel the way I do when I'm with you
Sweet and innocent is your love to me
The way you hold me, not too tight, the tender way you kiss good night makes you the one exactly right for me.
Even more, young and beautiful like the love I get from you
They say that you don't know the score
For this I love you
Sweet and innocent, young and beautiful.

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•WHAT YOU SEE IS WHAT YOU GET

(As recorded by Stoney & Meatloaf)
PATTI JEROME
MIKE VALVANO

(Boy) Ain't no hidden treasure in this pot of gold you see
Ain't no way for you to make no silly purse out of me
(Girl) I'm never ever going to change your ways
I dig you as you are
Cause you've got something that I want and that's worth waiting for
(Both) What you see is what you get
And you ain't seen nothing yet
Oh what you see is what you get
And you ain't seen nothing yet.

(Boy) I told you that I loved you right from the very start
Now don't you make me sorry girl that I opened up my heart
(Girl) I know that I'm no angel
And this ain't my first time out
But you can count on what I got
And what I got's a lot
Don't you know (repeat chorus).

(Girl) When it's cold I want it hot
I'm always wanting what is not
But when it comes to loving you
I'm yours no matter what you do
(Boy) You're my baby and I'm your man
This is mother nature's plan
(Girl) you're not too skinny and you're not too fat
Loving you is where it's at
What you see is what you get
And you ain't seen nothing yet
Baby baby baby
What you see is what you get
And you ain't seen nothing yet, everybody.

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•MR. & MRS. UNTRUE

(As recorded by Candi Staton)
TONI WINE
IRWIN LEVINE

Keep your shades on Johnny
The hotel's kinda crowded tonight
I'd hate to meet someone we know
And force a smile when I don't wanna be polite.

Take the elevator up
And in a while I will follow you
But first go and sign in
Mr. & Mrs. Untrue

Pull your boots off Johnny
And no one can see us now
All the comforts of home
With no responsibilities no how
Oh what memories we've made
Without a single I love you
And here we are again
Mr. & Mrs. Untrue

Turn the television down and come on over here
I don't wanna see a thing
I wanna hold you near
Feel you close until the daylight takes you home
And then I'm all alone
To face me goin' home

I'll put my shades back on Johnny
And I won't slam the door
I'll walk straight through the lobby
Walk a block take a cab like before.

See you in a week
And I won't forget room fifty-five-o-four
Until the next time
Mr. & Mrs. Untrue.

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•I DON'T WANT TO DO WRONG

(As recorded by Gladys Knight and the Pips)
JOHN BRISTOL
WILLIAM GUEST
CATHERINE SCHAFFNER
GLADYS KNIGHT
MERALD KNIGHT

Um I don't wanna do wrong
But you've been gone baby so long
And I hope I hope you'll understand
That it's really, it's really oh yes it is it's out of my hands but (I don't wanna do wrong)
I don't wanna do wrong
(But it's been so long) it's been so long (I just can't help myself) no (No no no) um.
Since you been away
I been prayin' everyday
For God to make me strong till ya' get back home
No no no no I don't wanna do it
But my heart keeps tellin' me to
I know I tried with all of my might
Ah ha I think I've lost this fight
(I don't wanna do wrong) I don't wanna do wrong
(But it's been so long) it's been so long
(I just can't help myself)
I just can't (no no no)
Oh yeah no I don't wanna
No I didn't wanna do it ooh ooh oh.
But then again my dear
Time passed and I didn't hear a comforting word from you to make me see
That you were still in love with me
So if by chance you've found ya' another girl
Love her and I wish ya' all the happiness in the world
'Cause I've found a new love and I can't break loose
I hope I can find happiness too
(I don't wanna do wrong)
I I don't wanna do wrong
(But it's been so long) it's been so long
(I just can't help myself) no no (no no no)
I don't wanna do wrong oh
(But it's been so long) baby baby baby
(I just can't help myself) I just can't (no no no)
I just can't (I don't wanna do wrong)
Don't wanna do wrong no
(But it's been so long)
Baby baby baby (I just can't help myself)
I just can't (no no no).

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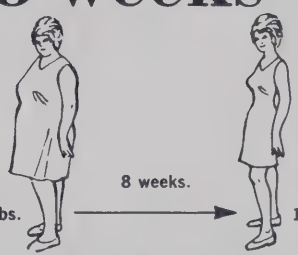
AND MAINTAINED MY NEW FIGURE!

It is true

I went from a 182 lb. uncomfortable, unhappy girl to a 127 lb. sociable, very happy person in a matter of eight weeks.



HOW IT ALL HAPPENED

After having tried all the commonly known diets—such as calorie counting, starvation diets, dangerous pill diets, high protein diets, etc. I became disgusted with myself because the most I could do was lose a few pounds. It seemed as if I would be starving myself forever in order to lose the amount of weight I wanted to —and, quite frankly, I felt it wasn't worth the headaches, sleepless nights and uncomfortable feeling I always had.

Then my best friend's sister told me of a new method she had discovered. She called it the MARVELEX PLAN. It was so easy that I laughed at her and told her that it was too simple to work.

GUARANTEE

1. After 10 days you must be on your way to a slender figure.
2. There will be no calorie counting.
3. You must feel better, have more confidence.
4. You must lose the weight desired or a complete refund will be made upon return of the unused portion.
5. If you are dissatisfied in any way, a complete refund will be made with no questions asked.

TWO MONTHS LATER

Two months later—this past August as a matter of fact —I saw her in a bathing suit. I couldn't believe my eyes. She had gone from a size 20 bathing suit to a size 10! And she said that by following the plan she was able to KEEP THAT MARVELOUS FIGURE.

THAT'S WHEN I STARTED

I asked her how I could get this wonderful plan. I felt that if it had worked for her, I had a better chance to lose weight because I was always more active than she was.

Well, needless to say, it worked. I lost 55 pounds in only 9 weeks and continuing this plan has helped me to keep those ugly pounds off.

If it worked for me, it will work for you.

NOW HERE IS HOW IT WORKS

Take three MARVELEX tablets daily (one before breakfast, one before lunch and one before supper), follow the simple dietary directions accompanying the tablets and watch those horrible pounds shed. But the best part is that once you lose the weight MARVELEX will help you keep that figure you've always dreamed of.

HERE'S ALL YOU HAVE TO DO

Simply fill out the coupon, mail it and you will receive by return mail your MARVELEX Tablets and regimen plan. Simply follow the directions and in no time you will be on your way to having the figure you've always wanted.

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The MARVELEX PLAN is guaranteed to all purchasers. You MUST see results in ten days or you will be given a complete refund of your purchase price. You have nothing to lose but weight.

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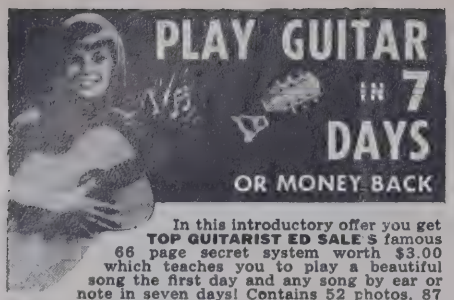

In this introductory offer you get **TOP GUITARIST ED SALE'S** famous 66 page secret system worth $3.00 which teaches you to play a beautiful song the first day and any song by ear or note in seven days! Contains 52 photos, 87 finger placing charts, etc., plus 110 popular and western songs, (words and music); a $1.00 Chord Finder of all the chords used in popular music; a $3.00 Guitarist Book of Knowledge.
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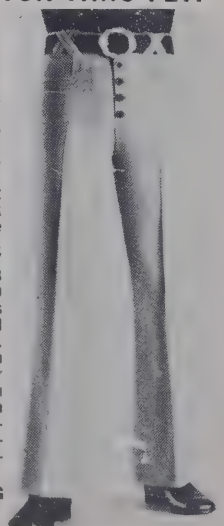

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PARADE OF SONG HITS

•TRY SOME, BUY SOME

(As recorded by Ronnie Spector)
GEORGE HARRISON

Way back in time someone said try some I tried some
Now buy some, I bought some woh oh
After a while when I had tried them, denied them
I opened my eyes and I saw you
Not a thing did I hear
Not a thing did I see
Till I called on your love and your love came to me woh oh.

Through my life seen gray skies met big fry
Seen them die to get high woh oh
And when it seemed that I could only be lonely
I opened my eyes and I saw you
Not a thing did I feel
Not a thing did I know
Till I called on your love
And your love sure did grow woh oh
Try some won't you buy some
Baby won't you try some, buy some.

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•THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE

(As recorded by Carly Simon)
JACOB BRACKMAN
CARLY SIMON

My father sits at night with no lights on
His cigarette glows in the dark
The living room is still
I walk by no remark
I tiptoe passed the master bedroom where my mother reads her magazines
I hear her call sweet dreams but I forget how to dream
Say it's time we moved in together
Raised a family of our own, you and me
Well that's the way I've always heard it should be
You want to marry me, we'll marry.

My friends from college they've all married now
They have their houses and their lawns
They have their silent noons, tearful nights angry dawns
Their children hate them for the things they're not
They hate themselves for what they are
And yet they drink, they laugh, close the would, hide the scar
(Repeat chorus).

You say that we can keep our love alive
But all I know is what I see
The couple's cling and claw
And drown in love's debris
You say we'll soar like two birds through the clouds
But soon you'll cage me on your shelf
I'll never learn to be just me first myself.
(Repeat chorus).

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•RAINY DAYS AND MONDAYS

(As recorded by The Carpenters)
PAUL WILLIAMS
ROGER NICHOLS

Talkin' to myself and feelin' old
Sometimes I'd like to quit
Nothin' ever seems to fit
Hangin' around nothin' to do but frown
Rainy days and Mondays always get me down.

Funny but it seems I always wind up here with you
Nice to know somebody loves me
Funny but it seems that it's the only thing to do
Run and find the one who loves me
What I feel has come and gone before
No need to talk it out
We know what it's all about.

What I've got they used to call the blues
Nothing is really wrong
Feelin' like I don't belong
Walking around some kind of lonely clown
Rainy days and Mondays always get me down.
Funny but it seems I always wind up here with you
Nice to know somebody loves me
Funny but it seems that it's the only thing to do
Run and find the one who loves you
What I feel has come and gone before
No need to talk it out
We know wat it's all about
Hanging around nothing to do but frown
Rainy days and Mondays always get me down.

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PARADE OF SONG HITS

•LIFE

(As recorded by Elvis Presley/RCA)
SHIRL MILETE

Somewhere out in empty space
Long before the human race,
something stirred
A vast and timeless source began
Intelligence was born and then
there was the Word
Powers filled the universe
Matter formed and broke the curse
of nothingness
Love became an angless soul
Nature reached her highest goal
And breathed the breath of life,
everlasting life.

Creatures came from out of sight
Daylight came from in the night
and all was good
Life became a master plan
Love produced a perfect man that
understood
The image of the Maker's Word
Worshipped him with all he had,
but then one day
From in the depths an evil seed
grew and manufactured greed
And changed the way of life
everlasting life
The Loving Power looked and saw
inside the heart of man a flaw
began to grow
The fires of hell began to burn and
so He sent His chosen Son to let
us know
That love had surely made us all
And hate would surely make us fall
so from the Cross
He showed the world that dreadful
day
That love could be the only way or
all is lost of life, everlasting life
For life is love and love is life.

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NEW SOLID BODIES FROM GUILD!

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3/4 size solid bodies with full 24¾" scale. New fingerboard. Easily serviced wiring. Grover machines. 2 models:

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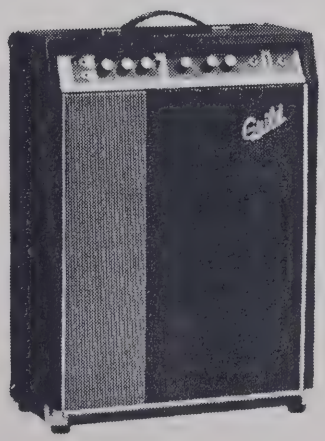
All Guild solid bodies now available in new Natural Mahogany finish. No extra charge!



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Guild's 3-Position Tone Switch allows 3 different sounds, as if 3 speaker combinations were available. Small, easy to transport. Big sound for their size!

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BADFINGER

(continued from page 43)

simply rubbed off on us. It was really exciting. And the 'Magic Christian' gig was a test of our strengths, our potential. We saw some of the rough cuts from the movie and worked from there. The three songs we did were really hard because it was difficult to imagine the total, finished film. But we gave the tapes to Paul and he refined them.

"Actually," Mike said in a most truthful manner, "Our ideas were very juvenile and McCartney's experience gave us the push that we needed." To say the least, Badfinger is not only truthful, but perhaps a little bit too humble.

It is difficult to get the feeling of most groups from talking to just one member. But Mike knew his fellow members and he knew he could answer as a whole. When one tries to talk to a group of musicians at 11 a. m. it is quite difficult to find more than one member awake. But there was little difficulty in communicating with Mike. He talked about their first LP.

" 'No Dice' was alright, but our next album will be much better. It will be better because we have grown and gotten more experience. I think this new one is more real, more exotic in places as well. It is thought provoking and every track is different," said Mike. The album will probably be called "Straight Up."

Then thoughts turned to other subjects. "I think it is still probably an advantage to be an English group in the States," Mike said. "I think at least it is an advantage to get gigs initially, but you still have to have good concepts in your music. We were afraid at first to play the lighter numbers in our repetoire on stage, but we did and the audience accepted it. I can't tell you how much confidence that gave us, both in ourselves and in the audience."

"Another big break for us was of course our association with the Beatles. We played on George Harrison's "All Things Must Pass," album and really had fun. We also learned. An added thing is that we get credit on the Harrison LP, so that should help us get the people out to our concerts."

"There is a difference between the U. K. and the States," Mike continued. "We mean more over here in the States. In the U. K. they still think of us as the "Come and Get it," group. There are other things as well. People in the U.K. don't look at an LP cover and intellectualize it. They don't try to analyze it. They aren't as interested in politics over there. In the U. S. the people are more concerned with problems and read a lot into the lyrics of songs. I think the U. S. record listeners are trying to find psychological help through the music and the musicians. Some people are naturally more tuned in than others no matter where one goes, but it seems that everyone's messed up one way or another."

The fact of the matter is that Badfinger has not played the U. K. for about a year. "We aren't worried about it though," Mike said. "It will happen there too. Just at the moment, our life has turned towards the U. S. and we don't mind one bit. There is one problem here, or non-problem. It seems to be more of a money gig, especially at the big places like the Fillmore. Right now we don't like audiences bigger than where we can reach the backrow, if you know what I mean. The togetherness has to be there. We like the intimacy and the rise and fall of the audience with the music. Hopefully we will grow slowly, naturally, and therefore lastingly. It is a necessity to serve an apprenticeship."

The group originally started out as the Iveys, with Pete Hamm at the core. Then Mike came along, then Tom Evans bassist in August of 1967 and then Joey Molland on rhythm guitar, the final member. They grew into Badfinger, from playing English Pubs for any price they could get. The group has taken six years to jell into the form which it has taken today.

"We have to hold ourselves together in order to make it," Pete said. If there is a constant personnel change within a group and it is still popular, I think it is just popular because of the publicity. There are a few exceptions of course, but generally this appears to be true.

"A group can be together for a short time but go through five years of changes in that short period. Then they burn out."

Joey then added his comments: "A lot of groups get together and copy other groups. The difference in a good group is their approach. They can still play the old stuff and copy others, but be original in their approach. When they stop having an original approach, however, they are finished, unless they have completely become their own masters and do their own material."

Joey's experiences as the youngest member of Badfinger are perhaps archetypal of any new member of any group. "When I joined the group, it was a new environment for me. All of a sudden I was in the middle of it. It took me about four months before I began to get into the flow of the group.

"One has to adjust and compromise in a group, but this becomes less and less as time passes and the people within the group feel each other and read each other's thoughts. I think this should be done in life as well, among the entire world community. It is an effort to compromise and not compete but it is worth it in the long run."

Pete said that the key to keeping a group together is "understanding the needs of each person within the group and slowly growing and learning together. One must move with the whole scene and keep himself together at the same time as the group grows and expands musically."

☐BOB GLASSENBERG

COMMUNICATION

(continued from page 42)

It is a higly refined discipline. Know that a true work of Art is a visible expression of a way of seeing and feeling. It is a result of selection and rejection.

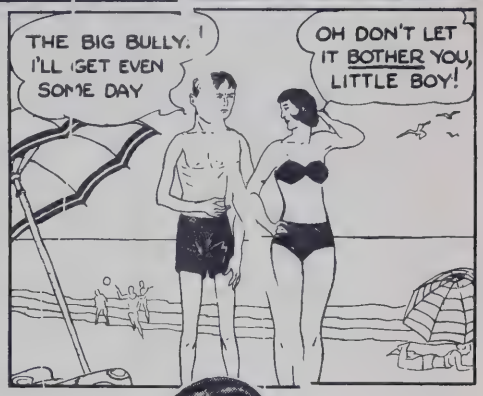
Try to see the artist's world in the book, picture, music, dance, or on stage. Then note what he saw in his world. Then note HOW he saw and what he selected AND what he might have rejected. Imagination? Of course. What else? It can only help sharpen your way of seeing and feeling and bring you to a higher and broader level of vision, whether you look into yourself or into the world around you.

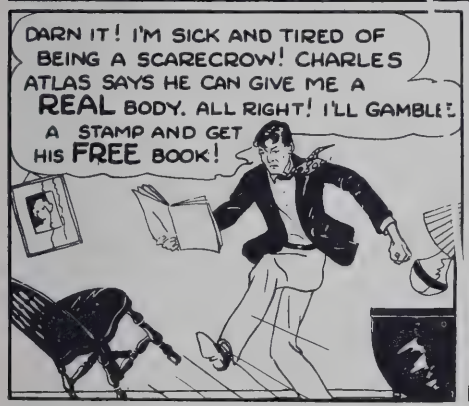
Read a great book and you've lived another life for a while. Unlike life, it has a beginning, middle, and end. Here, possibilities can be seen. A museum picture or sculpture is a way of seeing -- like bird caught in flight, yet free. Great music and the stage give you emotional and thoughtful moments that rise and fall like waves because they ARE the waves of life pulsating and alive.

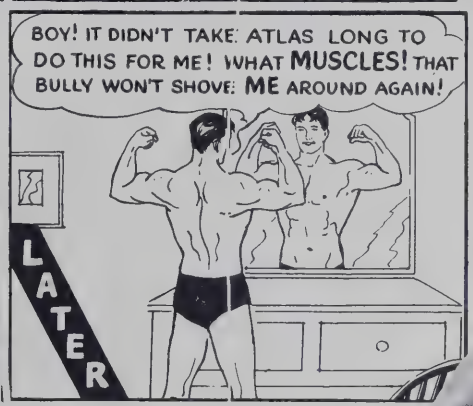
The artist's vision is a total way of seeing -- a live, topographical map of a piece of life. No other study has this. None better.

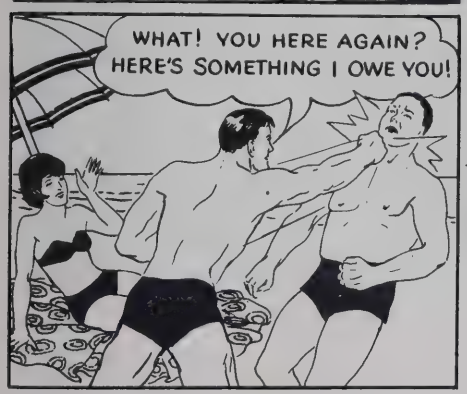
And after getting more and more familiar with this world of vision, you will find you can see yourself and your world of vision, you will find you can see yourself and your world better related. You will be looking at examples of personalities who found their way of seeing. You cannot be happy with anyone else's personality. Find your own. I keep telling you that you are an original, unique, one of a kind, and really very interesting and wonderful. This is a way of being just that.

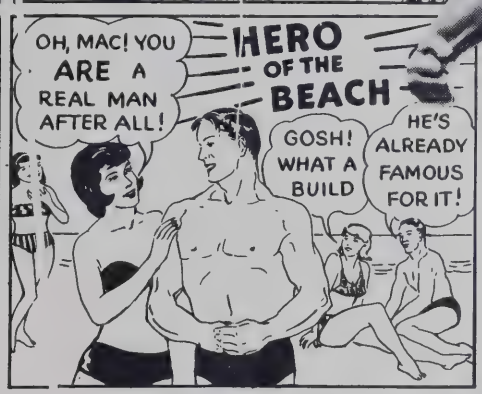
THE INSULT THAT MADE A MAN OUT OF "MAC"




DARN IT! I'M SICK AND TIRED OF BEING A SCARECROW! CHARLES ATLAS SAYS HE CAN GIVE ME A REAL BODY. ALL RIGHT! I'LL GAMBLE A STAMP AND GET HIS FREE BOOK!







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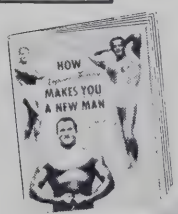

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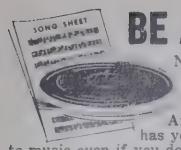

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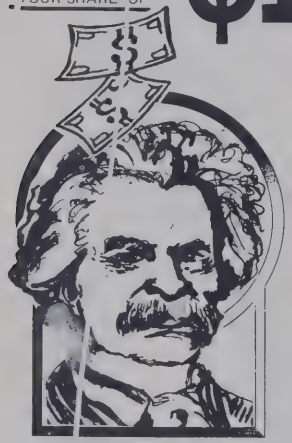

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WHO

(continued from page 45)

of the world's major rock attractions.

"I've only played the album twice in two years," John admitted. "We play different arrangements on stage to those on the record and sometimes it gets to the stage where I'm playing automatically. 'Tommy' dropped out of the American chart, then we did another tour and it went back in. There are still people who haven't heard it and when they see us they go and buy it. And people who bought it when it was first released have worn their copies out so they go and buy another one."

The Who are known as a lively group off stage. I raised the point with John whether the Who deliberately set out to enrage adults with their antics or whether the usual chaos was just the result of over enthusiasm.

Said John: "We don't deliberately set out to cause incidents though there have been a few occasions when we narrowly escaped being deported from America -- cherry bombs, dynamite, furniture wrecking and all that.

"In the old days we used to play up in the north of England and then dash back in the furniture van to play a club in London . We became complete pill heads and we'd often be playing when the other group went on. Then we got used to drunken playing and I'd often forget I'd done a gig. Moon would pass out before a gig, sober up just before we went on, play like a maniac and go back to the bottle as soon as we'd finished."

The Who had a long lay off from live dates just after Christmas and although John admitted missing doing gigs, there were reasons for the gap.

John revealed: "We've been doing another album and rehearsing a new act. 'Live at Leeds' caused us a problem because that was our stage act. Now we're changing it and it takes time to find enough songs to last an hour and a half. All the numbers on the next album are Pete Townshend's. I'm saving mine for the one after!

"We'll keep a couple of numbers in the new act. . .'My Generation' is always a good finisher because it gives you a chance to go mad. Apart from that Roger Daltry's been digging his garden, planting his potatoes. I've been working on my second album, Pete's been writing and Moon's been doing sessions in America and just looning. ☐RICHARD GREEN.

NEW STARS ON THE HORIZON

MANDRILL – a lot of influences

MANDRILL

Mandrill (which is a large West African baboon that is usually peaceful but fights when angry) is one of the current large groups that are beginning to dot the scene. In this case though they aren't strictly jazz-rock (the front line switches between trumpet, tenor, trombone, flute) because they lean towards Latin as well. Not so much Santana, not so much Chicago...well, you work it out.

The mixture comes out exciting and the group manages to get it together and tight despite the large number of instruments carried on stage by the seven piece group.

Mandrill is three Wilson brothers--Louis on trumpet, conga and vocals, Ric, a Harvard graduate and a doctor by day, on saxophone ("there no conflict," he says. "Medicine and music both make people feel good.") and Carlos on trombone, flute, guitar and percussion, as well as vocals. The Wilson brothers come from Panama, while lead guitarist Omar Mesa was born in Havana and is into George Harrison, Hendrix, latin sounds and Concept Therapy.

The bass player, Bundie Cenac, from St. Lucia in the West Indies is also a photographer. Claude Cave, keyboards and vibes, literally takes care of business in the group. He is an ex-actor and was in Shirley Clarke's "The Cool World" film. Drummer Charlie Padro is an ex-stuntman.

Mandrill comes from the Bedford Styvesent district in New York and are pouring back some of their bread into a scholarship program for the young kids of this ghetto area.

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BOOK REVIEWS

Bossmen: Bill Monroe and Muddy Waters (by James Rooney, Dial Press)

"A Bossman" according to author Rooney is the one who "sets the style, makes the rules and defines the field in his own terms." Bossman of the bluegrass and early country music world is Bill Monroe, while for urban blues and blues bands, it's Muddy Waters. Rooney has written a concise account of the careers of both musicians using their own comments and quotes from people around them.

In this introduction Rooney makes a telling point about the music scene today: "The contemporary musical scene is eclectic if nothing else. Today's young musicians absorb musical influences from all over the world. Very often they themselves have little or no personal musical background. Everything they play is borrowed from somewhere. This is especially true of whites whose personal musical heritage might have ended with a grandfather who sang or a cousin who played. . .Even young blacks, though into 'soul' heavily, are cutting off from their musical forms to be able to develop and maintain a style that is totally self contained."

Rooney maintains that Bill Monroe and Muddy Waters are just two such people. He follows their somewhat similar careers, from country beginnings to city life -- in Monroe's case it was Nashville and in Muddy's Chicago.

With Monroe he chronicles the evolution of his bluegrass-country style, the Grand Ole Opry - one nighter existence of the early years. And the musicians who came, learned and left Monroe's bluegrass band, Lester Flatt and Earl Scruggs in particular.

Rooney notes that Monroe was hit by the rise of the "Nashville Sound" when the country field tried to change its "cousin image" and move towards sophistication, when the ploughboys put on tuxedoes. And around this time also was the Memphis movement that was to mean the arrival of rock 'n' roll on the music scene. . .and Elvis (although one of Presley's first titles was "Blue Moon of Kentucky," written by Bill Monroe). As Monroe's fiddler at that time, Kenny Baker recalls: "There just wasn't any money to be made in bluegrass or country music then." Also Flatt and Scruggs had somewhat unjustifiably cornered what was left of the bluegrass market.

But times changed and things got better for Bill Monroe. The interest

(continued on page 62)

BILL MONROE -- a musical career similar to Muddy Waters

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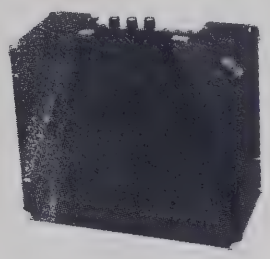

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BOOK REVIEW

(continued from page 60)

in folk music was to put his bluegrass sound in non country markets and Monroe started getting new musicians that were outside the normal country areas. Bill Keith, for instance, who left Monroe to go with the Jim Kweskin Jug Band and later Ian and Sylvia. Pete Rowan, singer and guitar player, formed Earth Opera when he left Monroe, and then joined fiddler Richard Greene, another ex Bluegrass Boy, to form Sea Train. Byron Berline, another fiddler, worked with the Dillard and Clark Expedition and later recorded with the Rolling Stones.

Through it all Monroe remains unchanged, basically. He's aware now of the power and impact of his bluegrass style, which has crossed the world.

Muddy Waters, too, is aware of what his own brand of Chicago blues has done all around the world, particularly to the young 'heavy' blues bands on the scene today. He would have noticed -- as Rooney's account of Muddy's life notes -- that in the late Sixties many of these groups were copping $10,000 a gig and more, far more than he himself was (and is) earning.

By this time Muddy Waters, from Stovall, Mississippi, had arrived in Chicago and set a whole new style of blues playing. Rooney quotes Muddy as saying: "I brought time to Chicago on blues. A lot of blues was played years and years ago -- some of the best blues you ever did hear in your life -- but they didn't have no time with them. The time is the key thing to it. Robert Johnson and Sonny Boy Williamson had it in their music. Their blues was like a clock."

MUDDY WATERS – seen here with Marshall Chess, then running Chess Records and now with the Rolling Stones

Muddy also talks about the first time he played clubs in Chicago – "the first thing I wanted was an amplifier. . . .The first amplified guitar I can remember hearing was over in Helena, Arkansas. . .there was a boy playing electric guitar, Joe Willie Wilcomb. . .One thing I knew I wanted was that harp sound. I guess I loved the harp 'cause that's the first thing I learned on. . ."

Part of the Muddy Water's portion of the book deals with the time that Chess Records started "experimenting" with Muddy, producing albums like "Muddy and Brass" which tried to turn him into a B B King or James Brown, according to Rooney.

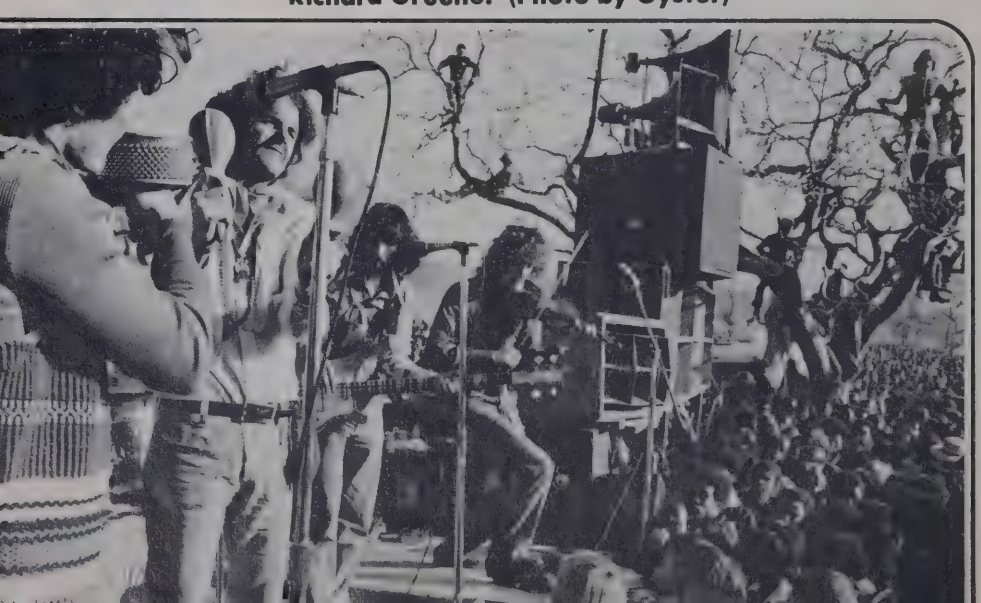
Said Muddy: "B B's got that squeezing sound. Man, that's a different country from me. . . 'Cause I'm not a squeeze man. That's what I try to keep my guitar players down with. Don't put too much B B on me. It don't mix."

Another unmixable, says Muddy, is the 'soul' thing: "James Brown got the band for dance music. I don't have it."

The "Electric Mud" album, Muddy didn't like – "I couldn't play it on the bandstand" -- but "Fathers and Sons" (with Otis Spann, Paul Butterfield, Mike Bloomfield, Buddy Miles, Sam Lay and Duck Dunn) he did. "It said something about what was going on around me," he tells Rooney.

Rooney's book is long on quotes. He correctly allows the musicians to speak from themselves and then edits them in a most presentable order. His own comments, though sparing, are often telling. ☐FRANK SIMPSON

SEATRAIN – half of whose members came out of the Bill Monroe group. Left to right, Lloyd Baskin, Peter Rowan, Andy Kulberg, Richard Greene. (Photo by Oyster)



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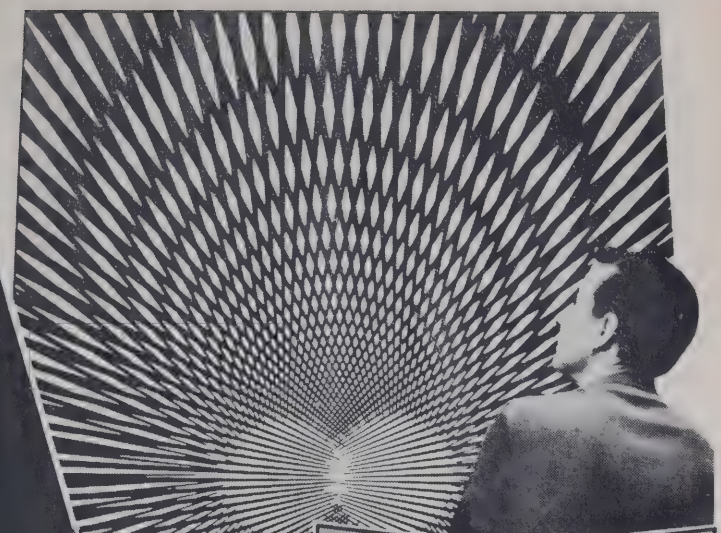

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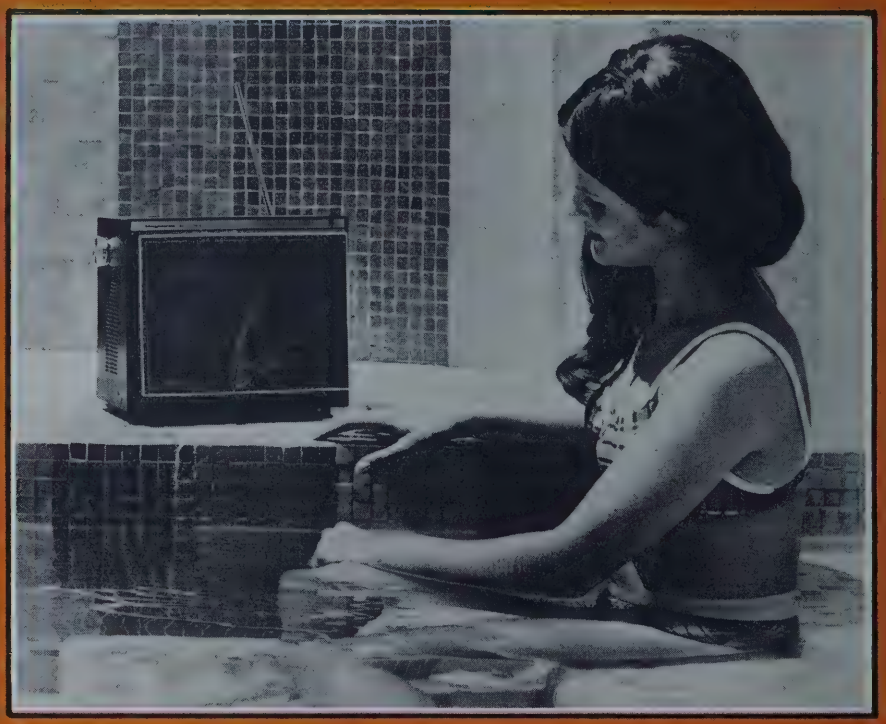

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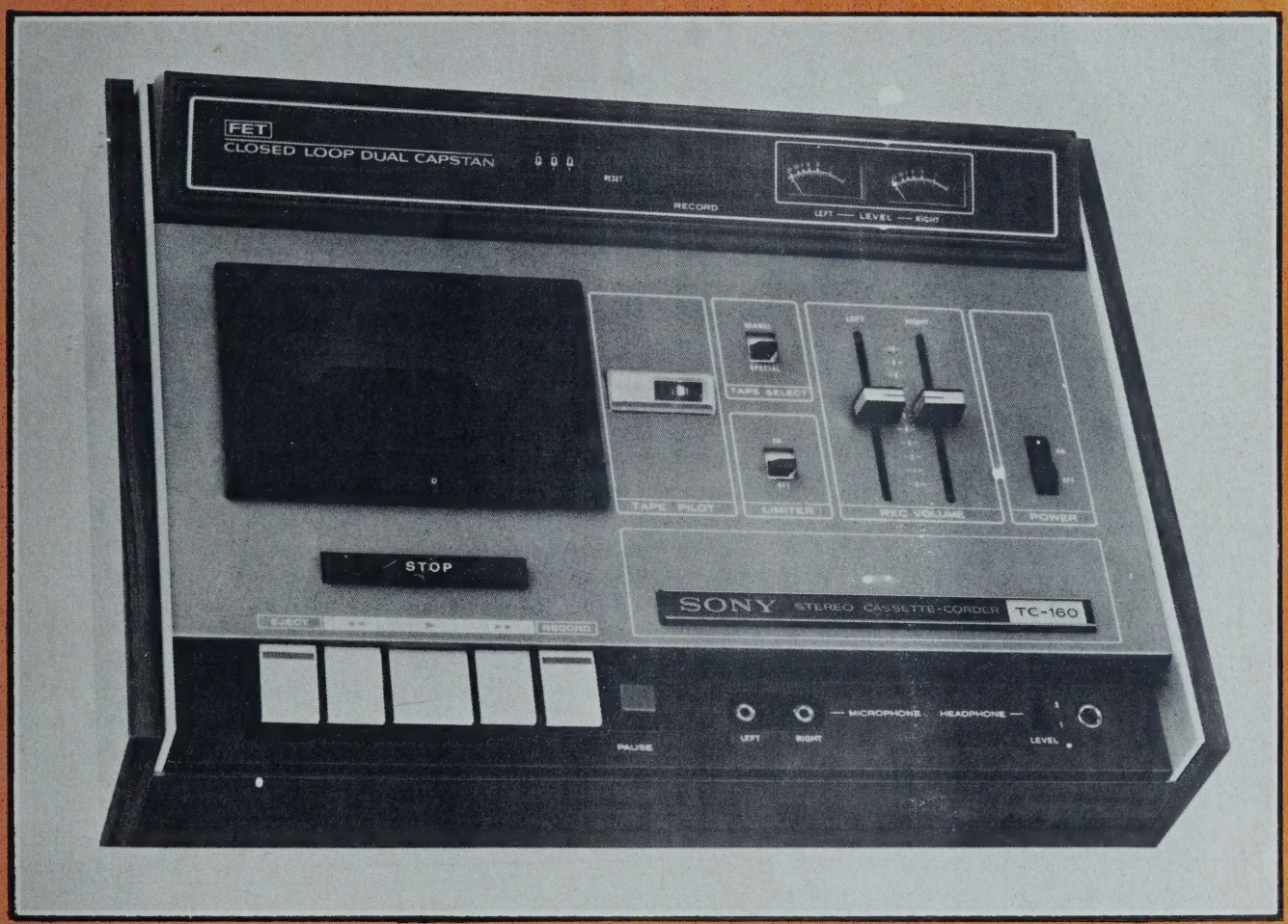
A similar recorder, the new SONY Model 165, adds Automatic Reverse operation to the spectacular array of features on the 160.



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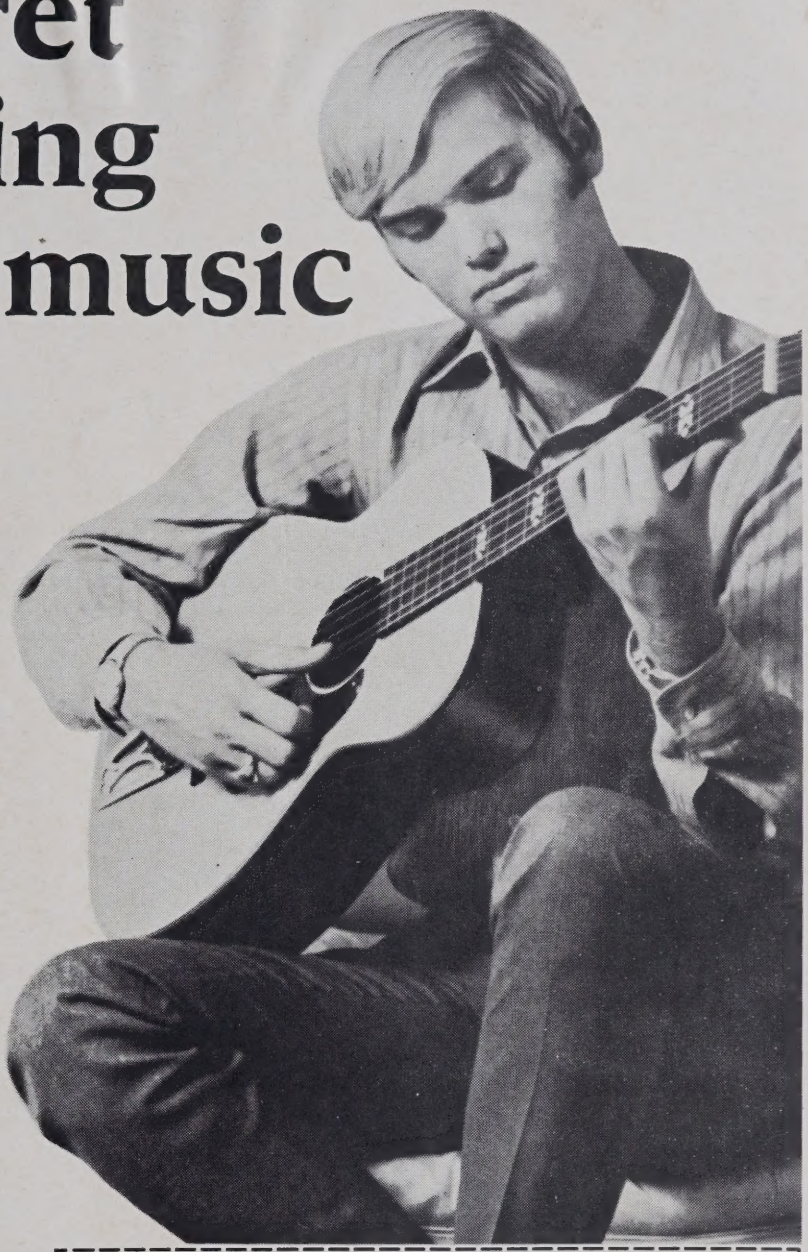
The secret of teaching yourself music



It may seem odd at first—the idea of teaching yourself music. You might think you need a private teacher at $4 to $10 an hour to stand beside you and explain everything you should do—and to tell you when you've made a mistake.

But the fact is, you don't. Thousands have taught themselves to play with the lessons we give by mail. And you can too. Guitar, piano, accordion—you can learn any of ten popular instruments.

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But how do you know you're doing it right? Easy. A lot of the tunes you'll practice first are simple songs you've heard many times. Since you know how they're supposed to sound, you can tell right away when you've "got them right."

By the time you go on to more advanced pieces, you'll be able to tell if your notes and timing are right, even without being familiar with the songs. Sooner than you may think you'll be able to play whatever kind of music you like. Popular. Classical. Folk music. Hymns.

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I'm interested in learning to play the instrument checked below. Please send me, FREE, your illustrated booklet "Be Your Own Music Teacher." Also include your free Piano "Note-Finder." I am under no obligation. Check the instrument you would like to play: (check only one)

☐ Piano	☐ Steel Guitar	☐ Accordion
☐ Guitar	☐ Saxophone	☐ Mandolin
☐ Organ—pipe, electronic, reed	☐ Violin	☐ Clarinet
		☐ Ukulele

Print Name _____ Age _____

Address _____

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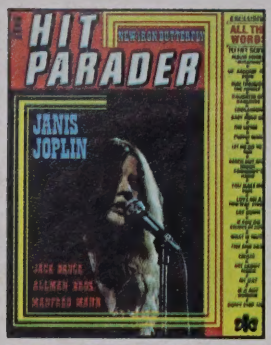


SEPT, 1970

Janis Joplin
Jack Bruce
Manfred Mann
New Iron Butterfly
Allman Bros.
Simon & Garfunkel

"Up Around The Bend"
"Daughter Of Darkness"
"Soolaimon"
"Puppet Man"
"What Is Truth"
"Cecilia"
"Hey Lawdy Mama"

OCTOBER, 1970

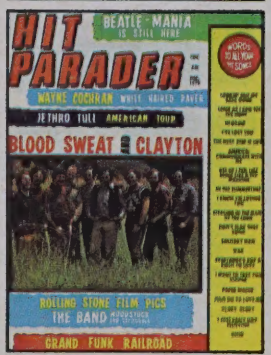
Paul McCartney
Delaney & Bonnie
Miami Sound
Moody Blues
Rock Publications
Sir Douglas Quintet

"Ball Of Confusion"
"The Wonder Of You"
"Sugar Sugar"
"Soolaimon"
"Lay Down"
"Come To Me"
"Hitchin' A Ride"

NOVEMBER, 1970

The Who
Beatles
B. B. King
Archies
Canned Heat
John Mayall

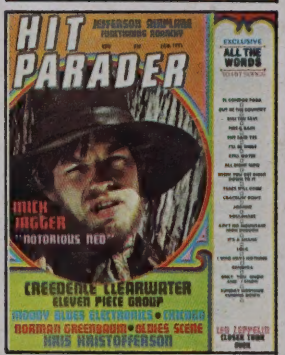
"Close To You"
"War"
"O-o-h Child"
"Pearl"
"Make It With You"
"Sunshine"
"My Marie"



DECEMBER, 1970

Wayne Cochran
Jethro Tull
Blood Sweat & Clayton
The Band
Grand Funk Railroad
Jack Bruce

"Lookin' Out My Back Door"
"Hi-De-Ho"
"I've Lost You"
"I Know I'm Losing You"
"Paper Mache"
"Solitary Man"
"In The Summertime"



JANUARY, 1971

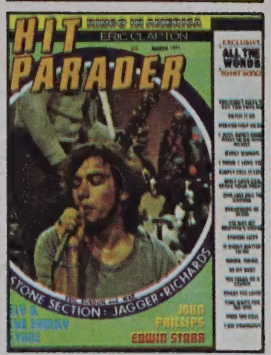
Jefferson Airplane
Mick Jagger
Creedence Clearwater Revival
Chicago
Led Zeppelin
Norman Greenbaum

"El Condor Pasa"
"Out In The Country"
"Fire & Rain"
"I'll Be There"
"Lola"
"Candida"
"Cracklin' Rosie"

FEBRUARY, 1971

Byrds
Aretha Franklin
Melanie
Steppenwolf
Traffic
Linda Ronstadt

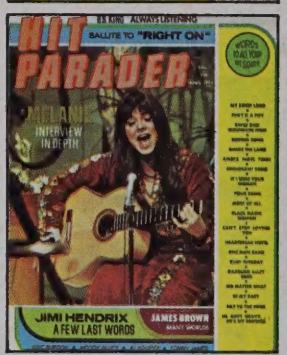
"Lucretia Mac Evil"
"See Me, Feel Me"
"It Don't Matter To Me"
"Our House"
"Montego Bay"
"Green-Eyed Lady"
"We've Only Just Begun"



MARCH, 1971

Eric Clapton
Eric Burdon
Sly & The Family Stone
John Phillips
Edwin Starr
Chicago

"Patch It Up"
"Heaven Help Us All"
"Beaucoups Of Blues"
"Share The Land"
"Stoned Love"
"One Less Bell To Answer"
"Head The Call"



APRIL, 1971

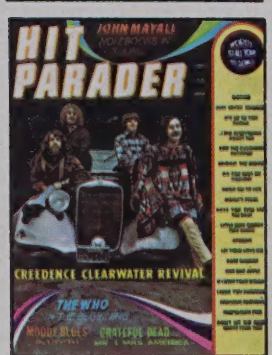
Melanie
B. B. King
Jimi Hendrix
James Brown
Three Dog Night
Al Kooper

"My Sweet Lord"
"Your Song"
"Knock Three Times"
"Black Magic Woman"
"Immigrant Song"
"Ruby Tuesday"
"If I Were Your Woman"

MAY, 1971

Elton John
Johnny Winter
Jethro Tull
Graham Nash
Randy Newman

"Remember Me"
"I Hear You Knocking"
"Rose Garden"
"Let Your Love Go"
"My Sweet Lord"
"Precious Precious"
"Born To Wander"



JUNE, 1971

Creedence Clearwater
John Mayall
The Who
Moody Blues
Grateful Dead
Frank Zappa

"Just Seven Numbers"
"Mama's Pearl"
"Have You Ever Seen The Rain"
"Let Your Love Go"
"Temptation Eyes"
"Apeman"
"Rose Garden"

JULY, 1971

James Taylor
Grand Funk
Rolling Stones
Deep Purple
The Byrds
Harvey Mandel

"What's Going On"
"What Is Life"
"No Love At All"
"Proud Mary"
"Country Road"
"I Can't Help It"
"Chairman Of The Board"

AUGUST, 1971

Elton John
Bee Gees
Kinks
Black Sabbath
Isley Bros.
Steve Stills

"Power To The People"
"Never Can Say Goodbye"
"If"
"Woodstock"
"Joy To The World"
"I Am, I Said"
"Dream Baby"

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